





Table of Contents

- 2 Sandor Salgo
- 3 President's Message
- 4 Golden Chairs
- 5 History of the Carmel Bach Festival
- 7 Festival Staff
- 8 Administrative Staff
- 8 Tower Music
- 9 The Virginia Best Adams Master Class
- 9 The William and Flora Hewlett Foundation
- 10 Officers and Committees
- 11 Carmel Bach Festival Associates
- 12 1989 Mission Banners
- 13 Acknowledgements
- 14 Festival Orchestra
- 15 Festival Chorale and Chorus
- 16 Youth Music Monterey
- 17 Soloists
- 24 Going for Baroque
- 28 Concerts
- 53 Lectures, Symposia and Special Events
- 55 Support
- 56 Friends of the Carmel Bach Festival
- 61 Season Ticket Holders

Artists and program subject to change.

Carmel Bach Festival

Founded in 1935 by Dene Denny and Hazel Watrous

Sandor Salgo

Music Director and Conductor

Please Note

No photography or recording permitted

No Smoking

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers

will not be seated while the performance is in progress.

1990 Carmel Bach Festival

July 16-August 5

Parking

Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access

to Sunset Center Theater is available.

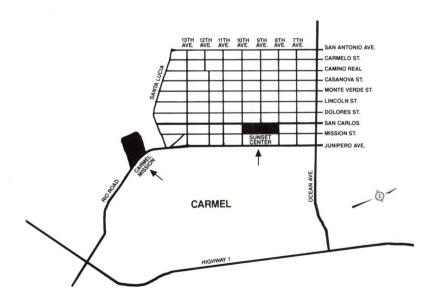
Sunset Cultural Center

Carmel Bach Festival

P.O. Box 575

Carmel, California 93921

(408) 624-1521



The following are official sponsors of the 1989 Carmel Bach Festival.







Sandor Salgo

Music Director and Conductor

"Again and again, the genius of Bach finds its proper instrument in Salgo."

Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. A native of Hungary, Mr. Salgo began his career as a pupil of Fritz Busch and George Szell. He has conducted extensively in Europe including several times at the Deutsche Stattsoper in Berlin. His last tour in September, 1978, included two Mozart operas in Berlin, recording for the Radio Freie Sender in West Berlin, and touring with the Weimar Kammerorchester. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Spring Opera, the Vancouver Festival, the Royal Philharmonic Orchestra of London, and the Salt Lake City Symphony.

Maestro Salgo received the Lloyd W. Dinkelspiel Award "for outstanding service to undergraduate education" at Stanford University where he was music director of the Stanford Opera Theater and Stanford Symphony Orchestra. He also received the Norman Fromm Citation from the College of Notre Dame in Belmont for contributing "significantly to the musical life of the San Francisco Bay Area." His most recent award, a Chevalier of the National Order of Arts and Letters from the French government, honored Maestro Salgo for "his great contribution to French music in California." Presently, Mr. Salgo is music director and conductor of the Marin Symphony. In 1988 he was guest conductor of the Arrowhead Festival and in 1989 served on a panel to select prizewinners from finalists for the National Foundation for the Advancement of the Arts young musicians awards. In 1990 Mr. Salgo has been invited to conduct the Berlin Symphony and Chorus in East Berlin.

In the words of San Francisco Bay Area critics, Mr. Salgo is a "deft, sympathetic conductor" with "an unsurpassing sense of what Bach is up to." Rarely has one man made a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 34 seasons with the Carmel Bach Festival.



President's Message



Anne Fratessa Scoville, President, Board of Directors

The Bach Festival Family reunion is at hand. Whether this is your fifty-second Festival or your first, we welcome you to this extraordinary experience, knowing that you will be captivated by the special blend of talent, inspiration, and leadership that makes the music of the masters live again for us in Carmel.

Favorite works abound in this year's program, including the Sunday performance of Bach's great *Mass in b* and the *Violin Concerto in E* on Monday evening. At the Mission, musical treasures of 17th century France will resonate. Mozart will be represented by his opera, *The Abduction from the Seraglio*, fully staged and sung in English. Two new additions this year are dance performances by Catherine Turocy of the New York Baroque Dance Company and a lecture series entitled "The Baroque Experience," together providing fresh insights into the cultural richness of the era.

Sustaining the effort to bring the Festival to you is a year-round challenge. As the notes of this year's first rehearsal sound, we are already picturing and planning for seasons to come. Our mandate is to bring you the finest possible presentation of the music of J.S. Bach in historical perspective. We succeed largely because you continue to recognize and respond to the financial requirements of our Festival. There are many different kinds of giving opportunities, and we are certain you will be able to find one with special appeal for you. Your generous response makes each new season possible and guarantees a golden future.

The season has been prepared with loving attention and enthusiasm. Come let the music refresh your spirit as the trumpets signal the opening of the 1989 season.

Anne Fratessa Scoville President, Board of Directors



Golden Chairs

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ORCHESTRA CHAIR

The 1987 Carmel Bach Festival Board of Directors

1987 marked the 50th anniversary of the Carmel Bach Festival. In recognition of that achievement and as a dedication to the next 50 years, the "Golden Chair" plan was established.

Contributions to the plan made to the endowment fund help build a continual source of income and long-term financial security for the Festival. Chair choices are available in various performance categories. (See page 49) Your "Golden Chair" gift is a one-time contribution that offers the opportunity of continuous identification and assures you of playing an essential part in guaranteeing the permanency of the Carmel Bach Festival.

Please join in the commitment to the next 50 years. For further information contact the Festival development director.

History of the Carmel Bach Festival

The Carmel Bach Festival has grown and changed over the years, while continuing to celebrate the works of Johann Sebastian Bach and his contemporaries and musical heirs. Today, it is a three-week festival consisting of concerts, opera, recitals, master classes, lectures and symposia, yet many elements of the present Festival were there from the beginning. The full-grown Festival of today is the mature form of the infant musical offering created in 1935 by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula.

In 1935 at the first Carmel Bach Festival Denny and Watrous produced four days of concerts at the Sunset School Auditorium and the Carmel Mission Basilica with Ernst Bacon as guest conductor. From the outset the founders published their intention to have an annual event and they succeeded except for a gap of three years during the Second World War. Because the 1930s was not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow. From the beginning there were free lectures and the heralding brass quartet which has become the Festival's signature. There was a strong community spirit to the Festival which persists in its local chorus and several hundred dedicated volunteer helpers.

The fourth annual Festival in 1938 established as conductor Gastone Usigli who remained until his death in 1956. That year Dene Denny chose Sandor Salgo to be the spiritual guardian of the Festival and to continue its development. While Usigli worked within the confines of the abilities of largely amateur musicians, Salgo began to bring in more professionals; where Usigli presented excerpts from larger works which he orchestrated and adapted, Salgo began to present major works in their entirety. As a professor at Stanford, Salgo had a keen interest in scholarship and he



Gastone Usigli, conductor from 1938-1956

brought in Edward Colby, Stanford's music librarian, to write program notes. In 1958 the Festival was incorporated as a non-profit arts organization and in 1959 Priscilla Salgo was made Assistant Choral Director and the chorus and chorale were formally separated.



Dene Denny and Hazel Watrous

In 1960 Dene Denny died. Her sister, Sylvia Landon remembers, "Dene was devoted to Sandor... and I think she felt that her Bach Festival would be safe in his hands. Sandor said to me that of all things he had done the Festival was dearest to his heart. I feel that the Carmel Bach Festival will become an institution; under his direction and his able vision... it has gone steadily forward. Sandor did more choral work and was able to do this because he brought in a host of singers, many of whom he worked with at Stanford; he had Priscilla's help... and with the solid background of experienced singers he is able to have marvelous choral works and that has been the growth of the Festival. Usigli worked with local talent and it was exciting to have the community all involved, but when you are trying to make it more professional, you have to bring people in."

In 1961 the Festival was extended to ten days. Salgo reinstituted the use of the Carmel Mission which had lapsed for many years. The silver anniversary of the Festival was celebrated in 1962 and from that time to this Maestro Salgo's innovations have become traditions—erudition, professionalism, performance of complete works, and a more dramatic concept of performance. Because of the demand for seats, the Festival expanded from ten days to three weeks over the next ten years. To judge its artistic growth one has only to compare two reviews—the first is by Alfred Frankenstein of the San Francisco Chronicle. "Carmel's 18th annual Bach Festival...was by all odds the best in the history of that institution.... Those of us who want to see the Carmel Bach Festival take its place as an event of nation-wide importance for which no excuses need be made were greatly encouraged. That goal has not been attained as yet, but this year it hove in sight..."

History of the Carmel Bach Festival

The second review is from 1984 by Byron Belt of the Newhouse News Service. "Maestro Salgo has clearly mastered the art of festival planning and conducting, and nothing was less than expert. The St. Matthew was the inspired climax of a week that mounted to the soaring final chorus of Bach's sublime masterpiece with such logic and spiritual exhaltation... Bach

festivals are not all that unusual, but quality performances remain discouragingly rare. This in Carmel offered intellectual stimulation and musical inspiration in sufficient degree that four major events convinced a willing debutant that the combination of natural and artistic beauties make the Carmel Bach Festival a gem among giants...."

The E. Nakamichi Foundation Recital Series



The E. Nakamichi Foundation was established to encourage the appreciation of serious music, particularly of the Baroque Period. Generally, the Foundation accomplishes this by underwriting performances, lectures and broadcasts which are designed to increase public awareness and understanding of this art form.

For the second year, the Carmel Bach Festival has been awarded a generous grant from the E. Nakamichi Foundation to support the Festival's recital series. As a result of this support, a printed program for the series with program notes inserted for each recital will be given to every patron. The Carmel Bach Festival is proud to present the E. Nakamichi Foundation Recital Series.

The E. Nakamichi Foundation has also awarded KUSP-89 FM a generous grant to enable them to broadcast performances of the Carmel Bach Festival. Recitals will be delay broadcast on KUSP-89 FM during the week of July 31 - August 6. The 2:30 p.m. recitals can be heard at 6:30 p.m. the same day, except for Wednesday's which will be heard at 7:30 p.m. The Saturday 11:00 a.m. can be heard at 1:00 p.m. on Saturday August 5 and the organ recital of Tuesday, August 1 at 11:00 a.m. can be heard at 12 noon on Sunday, August 6.

Festival Staff



Priscilla Salgo Director, Festival Chorale

Mrs. Salgo received her bachelor's and master's degrees from Westminster Choir College, Princeton, where she taught for five years. She studied choral conducting with John F. Williamson and Charles Krueger, orchestral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich, and George Houle. Mrs. Salgo is choir director of the Sunnyvale Presbyterian Church. In the Festival Chorale, Mrs. Salgo has brought together a group of professional singers, mainly from the Los Angeles and San Francisco areas. Following special auditions, the 35 member group begins rehearsals during the spring.



Mark Volkert Violin Concertmaster

Mark Volkert, a graduate of Stanford University, returns to the Festival for his 7th season. He has been a member of the San Francisco Symphony since 1972 and has been the orchestra's Assistant Concertmaster since 1980. As a composer, Volkert has had works performed by the San Francisco and Marin Symphonies and has received commissions

from Paul Masson Vineyards, the dance group San Francisco Moving Company, the Marin Symphony, Monterey Bay Aquarium for their opening in 1984, and has recently composed a work for the Stanford University centennial celebration. This year he has also written a film score for the Heckscher Museum in New York.



Ken Ahrens Festival Chorus Director, Festival Librarian, Operations Manager, Organist

Mr. Ahrens has been with the Festival for 26 years. He received his Bachelor of Music degree from Valparaiso University, where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He earned his M.M. in organ performance from Indiana University and also taught at that institution. At Stanford University, where he continued advanced studies, he served as Assistant University Organist. He is presently organist at Sunnyvale Presbyterian Church.



Diane ThomasSouthern California Chorale Coordinator
Soprano

Having studied at UCLA and the Vienna Academy of Music, Miss Thomas was a regional San Francisco Opera Auditions and attended the Merola Program. She is a frequent soloist in the Southern California area whose credits include: soloist with I Cantori on taping of radio show for broadcast over American Public Radio; soloist on radio broadcast of Barnsdall Park Concert Series; local premiere of works by Gyorgy Orban and Kerry Woodward on Schönberg Institute Concert Series at U.S.C.; member of Music Department staff at UCLA performing early music for music history classes; performance of Spanish Baroque music with Early Music Ensemble of Los Angeles.



Michael Becker Stage Manager

Born in Germany, Mr. Becker graduated from Carmel High School and received his B.A. degree in history and his M.A. degree in humanities from San Francisco State University. From 1977-79, he was producer and host of a classical music program on KUSF-FM in San Francisco. He has been a teacher with the Los Angeles Unified School District since 1979 and has been stage manager for the Festival for 10 years.

Administrative Staff



Janet Howell

Robin Venuti

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Bob Aronson
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Stage Crew

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Program Ad Sales
Chorus Accompanist
Technical Director, Sunset Center
Festival Administrator
Ticket Manager
Photographer
Wigs and Makeup for the Opera
Recital Coordinator
Personnel Manager for the Orchestra
Development Director

Stage Manager Production Manager

Tower Music

In our Tower Music events we revive two traditions. The first is the practice of stationing trumpeters in towers at the edge of a medieval walled city to announce events of the day with fanfares, or short pieces called "Bicinia." Examples of this might include the "9 o'clock and all is well" call, the announcement of the arrival of travellers from distant towns, or the approach of hostile forces.

We also draw from the tradition of "Music on the Green" concerts from Shakespeare's time. A small band of recorders, trumpets, shawms, sackbuts, and so forth, gathered outdoors to play lively music to entertain the playgoers as they arrived at the theater.

Members of the Brass sections of the Carmel Bach Festival will appear on the Terrace above the parking lot every day for a brief performance, beginning approximately 35 minutes in advance of each concert. Sundays will find the group performing from the "Tower" (the balcony landing) of Sunset Auditorium.

Music will be drawn from a variety of composers, with the emphasis on the Renaissance and Baroque periods, and a different program will be presented each day.

The Carmel Bach Festival Brass: Wolfgang Basch, Leader

TrumpetsWolfgang Basch
Robert Walp

David Sutherland

Horns Glen Swarts Loren Tayerle

Trombones Carl Mazzio Suzanne Mudge Sean Engel



This year's Tower Music has been generously underwritten by

The Virginia Best Adams Master Class

Five years ago family and friends of Virginia Best Adams came together to create an endowment in Mrs. Adams' honor. Virginia loves choral music. For many years she sang in the Yosemite chorus and enjoyed sojourning in Carmel for the Bach Festival. The Festival is delighted and honored to be the recipient of this wonderful gesture which, over the course of five years, has enabled the Festival to create a Master Class of importance to the field.

This year D'Anna Fortunato, mezzo-soprano, is the Master Teacher. After national auditions, three singers have been chosen to study with her. They are Linda Higson, mezzo-



soprano from San Francisco, Grace Ward, mezzo-soprano from Los Angeles and Lynn Gardow, soprano from San Francisco. The Virginia Best Adams Master Class can be heard in final recital on Monday, July 24 at 1:00 p.m. in the Carpenter Room. Admission is free.

The following individuals have contributed generously to the Virginia Best Adams Endowment during the past year.

Dr. and Mrs. Michael Adams Virginia Best Adams Jim and Mary Alinder Jo and Jerry Barton Edna Bullock Mr. and Mrs. Henry Colby Mr. and Mrs. Sterling Cramer Mr. and Mrs. Jules Eichorn Pam Feld and Tom Forbes Mrs. Samuel P. Felix, Jr. Mr. and Mrs. Edward L. Ginzton Dr. and Mrs. Arthur R. Hartwig Ken and Anne Helms Mr. and Mrs. Leo Holub Mr. and Mrs. Peter T. Hoss W. Kent Johns Mr. and Mrs. Seizo Kodani Mr. and Mrs. William H. Lane Mrs. John Loncaric

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The William and Flora Hewlett Foundation

In 1988 the Carmel Bach Festival was awarded a three-year challenge grant of \$100,000 from the William and Flora Hewlett Foundation. The grant is used to build the Festival's general endowment thereby supporting our continuing commitment to fine performances on the Central Coast. The Board of Directors of the Carmel Bach Festival is grateful to the William and Flora Hewlett Foundation for providing this important challenge.



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Alma Wood

Edward Wright

Helma Zeuge

Carmel Bach Festival Associates

Since its founding in 1984 the Carmel Bach Festival Associates has developed into a thriving organization devoted to building community awareness and support for the Festival on a year-round basis.

A variety of events are sponsored off season. Small musical salons, recitals, and educational programs enhance one's understanding and enjoyment of music. At Festival time the Associates participate intensively in a wide variety of the activities that include attending special rehearsals, planning and hosting events for musicians and providing other volunteer services.

Membership in the Associates provides an opportunity to participate closely with the Festival. Anyone who desires to give of his time, talent, or resources is encouraged to join. Information is available from the Festival office.

Board of Directors

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1989 Mission Banners

"Homage to 17th France" Banners from the French Baroque Period Nancy Morrow

Louis XIV, King of France for 72 years, from 1643 to 1715, used as his royal device an azure banner with three golden fleur-de-lys, a copy of which appears in the procession before the Wednesday night Mission Concert of the 1989 Carmel Bach Festival. This concert includes compositions by Le Jeune, Charpentier, Campra, Mouret and Lully, each of whom was attached to the royal court and in one way or another added to the brilliance of the court life, composing ballets, operas, masques, masses, dances and songs in which the royal family participated. The banners celebrate the royal patrons who supported these musicians from the reign of Henry IV through the reign of Louis XIV and of his great grandson, Louis XV.

Composer Le Jeune worked at the court of the Protestant King Henry IV of Navarre whose banner bears the French lilies impaled with the golden chains symbolizing the Kingdom of Navarre. Henry IV's second wife was Mary Medici, the grandmother of Louis XIV. Her banner displays five red circles and one blue one containing the Bourbon lilies bequeathed to the Medici family by an earlier French king in appreciation of financial and political help. The banner of the Dauphin, the heir to the French throne, is divided into 16 sections, recording curious events in French history. The golden Bourbon lilies, first adopted by French royalty in the 13th century, alternate with the golden dolphin and the black ermine tails on a silver field of Anne of Brittany who married Charles VIII of France in 1491 and, after his death, Louis XII in 1499, thereby adding the rich dukedom of Brittany to the

French crown. Anne's black and silver shield appears also in the Mission procession as a separate banner.

The dolphin is associated with the French royal heir as a result of an agreement reached between Philip VI, King of France from 1328 to 1350, who bought the province of Dauphiné, lying between Savoy and Provence, and agreed to perpetuate the name of the province by giving the title of Dauphin to his heir.

During the years when the music of Charpentier, Couperin, Campra and Mouret were resounding in the halls of Versailles and other chateaux, theatres and churches, Louis XIV established the most extravagant court in Europe, outliving his son, Louis, know as Le Grand Dauphin and his grandson, Louis, know as Le Petit Dauphin. Their banners show that the ermine tails of Brittany have been dropped, leaving only dolphins and fleur-de-lys. Louis XIV was finally succeeded by his great grandson Louis XV who reigned from 1715 to 1774.

Other banners in the procession display the shield of the Spanish Maria Theresa, wife of Louis XIV and daughter of Philip IV, King of Spain and Portugal and the arms of other French, Spanish and associated royalty.

The banners were researched, designed and created by Nancy Morrow. The velvet standards and gilded poles were made by Sheila and Philip Costain.



Acknowledgements

The Board of Directors of the Carmel Bach Festival wishes to express its deepest appreciation to the following organizations and individuals.

Robert Abinante Virginia Best Adams Jeanne and Michael Adams All Saints' Episcopal Church, Carmel The American Guild of **Musical Artists** The Rev. Charles C. Anker Aronson's Gourmet Catering Carolyn Austin Eleanor Avila Bach Festival Boutique Barbara Barklay Tim Barry Baskin-Robbins 31 Flavors Ice Cream Art Black Jim Bowers Tina Britton Ross Brown **Bully III** Carmel Art Association The Carmel-by-the-Sea Garden Club Carmel Business Association Carmel Cultural Commission Carmel Fire Department Carmel Mission Basilica Carmel Music Society Carmel Pine Cone Michael Cassiday John Castello The Cheese Shop Church of the Wayfarer City of Carmel-by-the-Sea Coasting Robert Commanday Robin Conlow Creative Spirit Katie Curry Cypress Inn **Charles Davis** Marion Engstrom Dr. and Mrs. Conway Esselstyn Jim Farmer Assemblyman Sam Farr Pam Feld Patrick Franklin Tia Gindick Nancy Glaze **Dorothy Good** The Herald Mr. and Mrs. Sigmund Herman

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The Business Advisory Group of the Carmel Bach Festival joins together business leaders of the community to help the Festival better understand the commercial interests of Monterey County with the intention of broadening local interest and encouraging support of the Festival.

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Special thanks to Pacific Bell for underwriting the Business Preview.

Festival Orchestra

Sandor Salgo, Conductor

Violin

Mark Volkert. concertmaster Lenuta Ciulei-Atanasiu, associate concertmaster Stephen Gehl, assistant concertmaster Lori Ashikawa Sharon Lyons Calonico Catherine Ceci **Jesse Ceci** Elise Christianson Dawn Dover Ulf Jeppeson Xiao-Hong Liang Jayme Miller Victoria Martino Oswell Marilyn Sevilla

Viola

Thomas Hall, *principal* Meg Eldridge Simon Oswell

Ildiko Venczel-Dimitrov

Fidel G. Sevilla Margaret Titchener Vladimir Venczel-Dimitrov

Cello

Ruth Stienon, *principal* George Atanasiu Philip Hansen Tigran Metz-Makarian David Starkweather

Double Bass

Charles Chandler, *principal* David Neubert

Flute

Damian Bursill-Hall, *principal* Julie McKenzie

Oboe

Michael Rosenberg, principal Kathy Geisler Leslie Reed

Clarinet

Gene Ramsbottom, *principal* Robert Calonico

Bassoon

Jesse Read, *principal* Charles Coker

French Horn

Glen Swarts, *principal* Loren Tayerle Roy Pollack Becky Smith

Trumpet

Wolfgang Basch, *principal* Robert Walp David Sutherland **Trombone**

Carl V. Mazzio, *principal* Suzanne Mudge Sean Engel

Timpani Tyler Mack

Percussion

Mark Veregge Andy Lewis

Harpsichord

Bruce Lamott Timothy Bach

Organ Ken Ahrens

Harp Karen Kirk



Festival Chorale and Chorus

Priscilla Salgo, Conductor

Chorale

Soprano

Charlene Caddick
Caterina Micieli
Lynn Gardow
Susan Montgomery
Debra Patchell
Margot Power
Kristina Rapp
Mimi Ruiz
Linda Sandusky
Diane Thomas

Alto

Pamela Bertin
Anne Hoeglund Carey
Jody DruffWoodford
Cathy Findley
Sandra Galin
Gabrilla Hoeglund
Barbara Sediakina Larson
Lynda Madej
Barbara J. Smith
Grace Ward

Tenor

Alan Caddick Thomas Goleeke Jody Golightly James Hull Robert Johnson Michael Matson George Sterne Laurence Woodford

Bass

Mark Beckwith Herb Cabral William H. Commins Charles Fidlar Alexander Holodiloff Richard Kinsey John McConnell Brian E. Vaughn

Chorus

Soprano

Phyllis Bristow Ellen B. Collord Jane Crotser Linda C. Dowd Margaret Kylander Annie A. Okubo Nancy Opsata Dottie Roberson Ann Trout

Alto

Paula Pembrook Crisler Linda Susan Fierro Madeline Littlefield Barbara Marie Martin Anne Morris Patricia O'Neill Barbara Stock Joan Sweet

Tenor

Eric Anderson Tim Grady Al Harris Tom Larson Patrick Lynch Paul Tuff

Bass

Robert Armstead
J. Jeff Badger
Rocky Ebener
James W. Egan
George E. McKechnie
David Pierce
Steve Reinertsen
Howard Straus
Donald Trout



Youth Music Monterey

The Carmel Bach Festival Classical Camp 1989 — a twoweek instrumental workshop for students in grades 6-12

Dates: July 9-21

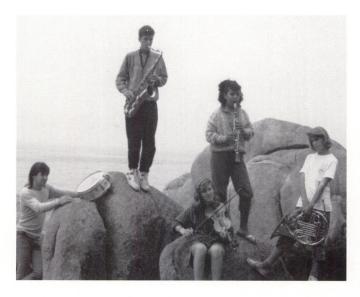
Music Director: Maestro Sandor Salgo, Music Director, Carmel Bach Festival

Music Conductor-Director: James Setapen, Conductor, Amarillo Symphony

Vocal Techniques Class

Dates: June 17-July 21

Director: Roger Letson, Director of Choral Activities, De Anza College



E ach summer, deep in Del Monte Forest at Robert Louis Stevenson School, about 80 teenage boys and girls gather for a significant mission.

Their assignment: keep classical music alive and well. That's a heavy responsibility when you're a young student with only a basic knowledge of the subject.

Actually, classical music isn't in trouble, but even the healthy need nourishment and that's where the kids come in.

They are students at the classical music segment of Summer Music Monterey, in affiliation with the Carmel Bach Festival. There is also a jazz camp, funded in part by the Monterey Jazz Festival.

When the young musicians finish an intense two-week session of 12-hour days they will be breathing fresh new life into a traditional form—and that's what keeps classical music alive and well.

The program is not just for the gifted, but for the motivated, youthful leader. More than half the students are from Monterey County with the remainder coming from throughout California. Many attend on scholarships. Collectively the youngsters, ranging from 12 to 19 years, represent the future of classical music.

Supervised by Maestro Sandor Salgo, music director and conductor of the Carmel Bach Festival, the music camp is under the direction of James Setapen, conductor of the Amarillo Symphony. The music camp's dates this year are July 9-21.

Funding sources include Dunspaugh-Dalton Foundation, Inc., Harden Foundation of Salinas, The David and Lucile Packard Foundation, Monterey County Cultural Council, AT&T Pebble Beach National Pro-Am Youth Fund, Pebble Beach Foundation, the cities of Carmel and Monterey as well as individuals and civic clubs on the Monterey Peninsula.

The camp is for boarders and day students. A typical day starts at 9 a.m. The students quickly learn that the expectations for achievement are high. In addition to ensemble performance and private lessons from clinicians, there is instruction in theory and solfège.

The kids receive so much instruction, practice and performance that music teachers are encouraged to come and observe so they'll know what the "campers" have learned.

For the first time in its 24-year history (20 of those years with the Carmel Bach Festival) the summer music camp will host a visiting youth symphony. For four days the 99-member Edinburgh Youth Symphony of Scotland will take part in a cross-cultural exchange program.

Their mission complete after two weeks of study (and some play), the next wave of classical musicians is proof that music is the international language that leaps barriers, fosters romance and—yes parents—even bridges generation gaps.

Dates for Youth Music Monterey for 1989-90 are as follows:

Youth and Honors Orchestras of Monterey County September 1989-May 1990

Auditions: September 5,6, & 7

First Rehearsal: Wednesday, September 13, 1989

Youth Orchestra

Wednesdays: 4:30-6 p.m.

Honors Orchestra

Wednesday: 7-9 p.m.

Summer Music Monterey
Jazz Camp: July 24-August 6
Classical Camp: July 9-21

Applications may be obtained by writing Youth Music

Monterey, 2959 Monterey-Salinas Highway, Monterey, CA 93940 or by calling (408) 375-1992.

Vocalists



Karen Brunssen Mezzo-soprano

Karen Brunssen was a graduate student at the Yale School of Music under Phyllis Curtin. For three consecutive summers she received scholarships to the Blossom Festival School of Music at Kent State University. She has extensive experience as soloist with symphonies including Chicago, Houston, St. Louis, Grant Park, Milwaukee and Rochester. She is a frequent performer of works by Bach, Handel, Monteverdi, Haydn, Vivaldi and Telemann with Chicago-based Music of the Baroque, including their recent New York debut at Alice Tully Hall. She appears on the recently released Decca recording of Schönberg's Moses und Aron under the baton of Sir Georg Solti as well as Vaughn Williams' Serenade to Music, a CD for Vox.



D'Anna Fortunato Mezzo-soprano

D'Anna Fortunato has made many appearances with major American orchestras and has had leading roles with major companies such as the New York City Opera. She is an internationally noted oratorio soloist. A few of of her festival engagements have been the Marlboro, Blossom, Casals, Brattleboro, Tanglewood, Bach Festival of Rome and the Monadnock Music Festivals. She has appeared on prize-winning recordings for Harmonia Mundi, Nonesuch, Music Masters and Vox. An important ingredient of her musicianship is her curiosity and exploration of new and

unusual repertoire. She has researched and performed extensively the little-known vocal works of Franz Liszt and women composers such as Clara Schumann, Fanny Mendelssohn and Amy Beach. Composers John Harbison, Stephen Albert and John Heiss have chosen her for the premiere performances of their compositions.



Beverly Hoch Soprano

Ms. Hoch received her Master of Music degree from Wichita State University. She has received grants and awards from, among others, Martha Baird Rockefeller Foundation, The Metropolitan Opera Educational Fund, and the Kathleen Ferrier Memorial Foundation. She became familiar to audiences in forty-nine states when she performed over one hundred recitals as winner of the prestigious Young Concert Artists auditions. Her orchestra repertoire ranges from Haydn's The Seasons to Orff's Carmina Burana and she has had many operatic successes. Festival appearances include Spoleto, Marlboro, Santa Fe, Aspen, Tanglewood and Wexford. She has had a number of broadcasts on radio and television. At this time she has on release her own recording of coloratura arias and is featured with

Fortunato in the recording of Handel's Imeneo.



Susan Montgomery Soprano

Susan Montgomery received her Bachelor of Music in Vocal Performance from Chapman College. As a first place winner in the Metropolitan Opera Regional Auditions in Orange County, she was awarded a scholarship to pursue further musical studies at California State University, Fullerton, for a Master of Music degree. Although she has performed leading roles in opera, she is primarily an oratorio specialist, having performed with the Corona del Mar Baroque Festival, Los Angeles Bach Festival and the William Hall Chorale. She is a member of the Los Angeles Master Chorale. This is her third season with the Carmel Bach Festival.



Myron Myers
Bass

Myron Myers made his career debut with Roger Wagner and the Los Angeles Philharmonic Orchestra. Concerts and opera performances followed in Greece, Belgium and Austria, including appearances at the Carinthian Festival and the Flanders Festival. In 1986 he sang Rocco to Jon Vickers' Florestan in Fidelio with Madison Opera. In 1987 he made three debuts-at Kennedy Center in Handel's Deidamia singing with Tatiana Troyanos, at Carnegie Hall, and at Alice Tully Hall, with Chicago's Music of the Baroque. 1989 marks Mr. Myers' debut with Leonard Slatkin and the St. Louis Symphony and with Robert Shaw and the Atlanta Symphony. Concert tapes he made with Chicago's Music of the Baroque ensemble have been broadcast by NPR and by the BBC. Mr. Myers' first solo album was released by Musical Heritage Society. He recorded Schubert's Mass in E-flat with Robert Shaw this season for Telarc.



Randall Outland

Tenor

As a leading tenor with the Cologne Opera, Mr. Outland has sung Tamino in The Magic Flute, Ferrando in Cosi fan tutte, Nemorino in L'Elisir d'Amore, Arbace in Idomeneo, Naraboth in Salome, and Alfred in Die Fledermaus. Among his other international appearances in Bogota, Düsseldorf, Canada and Israel, was a debut singing Tamino at the request of Sir John Pritchard with the Israel Philharmonic. His recital abilities were acknowledged in 1980 when he won a prize from the Franz Schubert Institute and was featured in a recital broadcast over Austrian National Radio. He has sung oratorio with the Oslo Philharmonic and with the Mostly Mozart Festival under Robert Shaw. He has sung opera roles in the U.S. with Seattle, New York City Opera and Boston Concert Opera. Upcoming roles are with San Diego and San Francisco Operas.



Debra Patchell Mezzo-soprano

Debra Patchell has appeared as soloist with Pro Musica of Utah, El Paso Pro Musica, Corpus Christi Symphony, Dallas Symphony, and the Midland-Odessa Symphony. She has also toured Europe with the Ostschweizer Kammerorchester. Ms. Patchell has been a Metropolitan Opera Finalist and her opera roles include Carmen, Mother in *The Consul*, Maurya in *Riders to the Sea*, Principessa in *Suor Angelica*, and Second Lady in *The Magic Flute*. She has appeared with the Opera Company of Boston under Sarah Caldwell, Boston Lyric Opera, and West End Opera. A graduate of New England Conservatory, Ms. Patchell is currently on the voice facultites of Gordon College and Atlantic Union College. This is her eighth season with the Festival.



Susan Patterson Soprano

Susan Patterson is a graduate of Stanford University, Florida State University and has done doctoral work at Indiana University. She was an Adler Fellow with San Francisco Opera and was cast in major roles with the San Francisco Opera Center, the Merola Program, Western Opera Theater and Showcase productions. Fall 1988 saw her as Ann Truelove in S.F. Opera's The Rake's Progress and she has several leading roles there in the future. Her European debut in 1987-88 season was as Violetta in La Traviata with the Welsh National Opera who immediately reengaged her for Lucia in the fall of 1989. She consequently has other European operatic engagements as well as having appeared in oratorio with major symphonies.



William Parker Baritone

William Parker is equally at home on the opera stage, the recital platform and as

interpreter of orchestral songs and oratorios. He has sung major roles with most of the country's regional opera companies and a number of leading roles with the New York City Opera. He has presented song recitals at festivals, colleges and universities throughout America and Europe as well as South Africa. In 1979 he became the first person to win the International American Music Competition for Vocalists (now jointly sponsored by the Rockefeller Foundation and Carnegie Hall). He was chosen from over 300 singers for his performance of American songs of this century. Since 1979 he has introduced this repertoire to audiences in America and Europe. His recordings on New World Records and internationally broadcast radio recitals have reached many more countries.



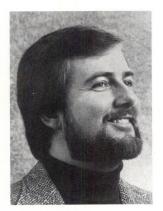
Linda Sandusky Soprano

After receiving her Bachelor of Arts degree from Pomona College, Linda continued her studies at The Juilliard School studying with Rose Bampton and later with Martial Singher. She has toured nationally with the William Hall Chorale and has appeared at the San Luis Obispo Mozart Festival and with the Burbank Symphony Orchestra. Originally from Los Angeles, Linda has been a finalist in the Metropolitan Opera Auditions and the Chicago Lyric Opera Auditions. She has performed major opera roles in New York, Los Angeles and in the San Francisco area, where she currently resides.



Steven Tharp

During the 1986-87 season Steven Tharp won four vocal competitions: The Metropolitan Opera National Council Auditions, the World-Wide Vocal Competition, the Musica Sacra Bach Competition and the Harvey Electronics Vocal Competition. In opera he performs leading tenor roles ranging from Mozart and Puccini to Britten, Rorem and Carlyle Floyd. His concert repertoire encompasses the 18th century as well as John Cage. He is equally at home with Schubert lieder and works by Dowland and Kurt Weill. Mr. Tharp has performed with the New York City Opera, Glimmerglass Opera and Seattle, Omaha, and Durham Operas and made his solo debut at Lincoln Center's Avery Fisher Hall with the American Symphony Orchestra. In recital he has sung in numerous performance series, including the Newport Music Festival, the Bar Harbor Festival, and Carnegie Recital Hall.



William Watson Tenor

In 1982 William Watson made his Chicago Symphony Orchestra debut as Tamino in *The Magic Flute.* He has continued his career with equal emphasis on opera and oratorio.

In 1983 he made his first appearance with Lyric Opera of Chicago and has performed with Central City Opera, Chicago Opera Theater, Baltimore Opera, Chamber Opera of Chicago and Pennsylvania Opera Theater. He is known for his interpretations of music from the Baroque period which he has performed under Lukas Foss and Sir Georg Solti, among others. He is a frequent soloist with Chicago's Music of the Baroque, and recently appeared in New York with the Bach Aria Group. Mr. Watson has appeared under the baton of Sir David Willcocks and Leonard Slatkin and can be heard on the London recording of the St. Matthew Passion with Sir Georg Solti.

Instrumentalists



Lenuta Ciulei-Atanasiu Violin Associate Concertmaster

Born in Bucharest in 1958, Lenuta Ciulei-Atanasiu studied in Romania and West Germany. At age 11 she first appeared in recitals, radio and television broadcasts and at 16 played a Paganini concerto with the World Youth Symphony Orchestra in Interlochen, Michigan. In 1976 she won first prize at the Paganini International Competition in Genoa, earning the right to play a recital on Paganini's own Guarneri del Gesu violin. She also won first prize in two other international competitions: "Michaelangelo Abbado" in Italy and "Tibor Varga" in Switzerland. She has played over 1000 recitals and concerts with orchestras in Europe, Asia and the United States. In 1986 she played at the Marlboro Music Festival. She records for Electrecord.



Wolfgang Basch Trumpet

Born in Wiesbaden, Wolfgang Basch has appeared in concert in the major cities of Europe, North America and South America. He has also been guest soloist at many European festivals, including the London Bach Festival and the Berliner Festwochen. In addition Mr. Basch is principal trumpet with the Frankfurt Opernhaus und Museumsorchester, and docent at the State Academy of Music, Saarbrucken. Recording for RCA in Europe and North America, Mr. Basch has also performed for the major West German radio programs, as well as the BBC and Radio France.



Damian Bursill-Hall Principal Flute

Damian Bursill-Hall received his B.M. from Eastman School of Music and his M.A. from U.C. San Diego. He toured and made recordings with the Eastman Wind Ensemble. Since 1974 he has been principal flute with the San Diego Symphony and the San Diego Opera and in January 1989 was made principal of the Bournemouth (England) Symphony Orchestra. He has had numerous solo engagements with the San Diego Symphony as well as with the Alaska Basically Bach

Festival, La Jolla Chamber Orchestra, San Diego Museum of Art Chamber Ensemble Concerts, the Phillips Collection in Washington, D.C. and the National Flute Convention in St. Louis, MO. in 1987.



The Danish Piano Trio Ulf Jeppeson, Violin Tigran Metz-Makarian, Cello Henrik Bo Hansen, Piano

The Danish Piano Trio is sponsored by the Danish Music Council, the advisory body of the Danish Ministry of Cultural Affairs. Ulf Jeppeson, violinist, graduated from the Funen Academy of Music; he studied in Berlin and played with the Berlin Philharmonic. From 1978-86 he played with the Odense Symphony Orchestra and joined the Danish Piano Trio in 1986. He plays a Guadagnini from 1781. Henrik Bo Hansen also graduated from Funen, going on to study in Budapest, Paris and on a Fulbright to N.Y.S.U. at Stonybrook. He has performed as soloist, chamber musician and accompanist in Denmark and other European countries and joined the Trio in 1986. Tigran Metz-Makarian was born in the Soviet Republic of Armenia where he studied with Khatchaturian. In 1978 he moved to New York where he attended Juilliard and the Manhattan School of Music for the doctoral program. He has appeared in a number of concerts in the Soviet Union, Canada and in the U.S. at Avery Fisher Hall, Carnegie Hall and Alice Tully Hall. He joined the Trio in 1989 and plays a 1887 Bernardel.



Christiane Edinger Violin

In the U.S. Ms. Edinger has appeared as soloist with the Boston Symphony, the Cleveland Orchestra, the National Symphony, the Brooklyn Philharmonic, the L.A. Chamber Orchestra, and the symphonies of Pittsburgh, Nashville and Milwaukee. Solo recitals have taken her all over the country - to New York, San Francisco, Pasadena, Salt Lake City and Rochester, among others. In Europe, she is a frequent guest artist with the Berlin, Rotterdam and Leningrad orchestras, as well as appearing with the BBC Symphony Orchestra, Halle Orchestra and the Vienna Symphony. She has performed at the Festivals of Berlin, Vienna, Venice, London and Prague, undertaken four Russian tours and two tours to South America and played in India and Japan. She records for Thorofon.



Janina Fialkowska

Born to a Canadian mother and a Polish father in Montreal, Janina Fialkowska started to study the piano with her mother at age five. The University of Montreal awarded her both Bachelor and Master of Music degrees by the time she was 17. In 1969 she won the first prize in the Radio Canada National Talent Festival and went to Paris to study with Yvonne Lefebure. Next year she entered

the Juilliard School of Music where she studied with Sascha Gorodnitzki and later became his assistant for five years. In 1974 she took top prize at the First International Arthur Rubenstein Master Piano Competition in Israel. She has played with the major orchestras of the U.S. and Canada and tours Europe each season. In spring of 1989 she toured Great Britain with the Royal Philharmonic. Next season opens with a performance at the Proms with the Halle Orchestra under Skrowaczewski. In May 1990, she will perform the world premiere of the recently discovered Liszt Piano Concerto No. 3 with the Chicago Symphony. Her recital schedule has included all the major North American and European cities. In 1986, to commemorate the 100 years since Liszt's death she was invited to perform in recital the 12 Transcendental Etudes and other works in New York, Paris, Chicago, Los Angeles, and for the BBC in London and CBC in Canada. She has made two recordings for RCA.

Miss Fialkowska's appearance with the Carmel Bach Festival is generously sponsored by Mr. and Mrs. Jeptha Wade.



Bruce Lamott Harpsichord Lecturer

Returning to the Festival for his 16th season, harpsichordist and lecturer Bruce Lamott is Assistant Conductor and Chorusmaster of the Sacramento Symphony. A scholar wellknown for continuo realization, Dr. Lamott played harpsichord in the 1985 San Francisco Opera production of Handel's Orlando starring Marilyn Horne, and will return this fall for her performances of Vivaldi's Orlando Furioso. Formerly on the musicology faculty of UC Davis, he has taught in the adult extension programs of UC Berkeley, UC Santa Cruz, and the San Francisco Conservatory of Music. A graduate of Lewis and Clark College, Portland, he received an M.A. and Ph.D. in musicology from Stanford, where he was a teaching assistant of Maestro Salgo. Dr. Lamott is director of the music program at San Francisco University High School.



Julie McKenzie
Flute

A graduate of San Francisco Conservatory of Music, Julie McKenzie has been an acting member of the San Francisco Opera Orchestra for the past two seasons and is also a member of the Marin Symphony, principal flute with the Bay Chamber Symphony Orchestra and soloist with the Anchor Chamber Players. She does extensive free-lance work in the San Francisco Bay Area. She first joined the Carmel Bach Festival in 1984.



Gene Ramsbottom *Principal Clarinet* Melinda Coffey, *Keyboard*

Gene Ramsbottom and his wife, Melinda Coffey, form the Ramcoff Concert Society in Vancouver, B.C. where they organize and play over fifty concerts a year, usually free to the public. Gene Ramsbottom was in the music program at UBC and after advanced training in Boston and Chicago he became principal clarinet with the Victoria Symphony and then the CBC Vancouver Orchestra, the Vancouver Opera Orchestra and the Vancouver New Music Ensemble. Melinda Coffey comes from Santa Barbara and earned a master's in piano performance at UBC. She has built a career as an accompanist, and made a recording this year for Meridian of London with the clarinetist from the Israel Philharmonic, Eli Ebon.



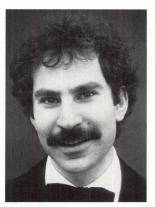
Jesse Read

Jesse Read has served as principal bassoonist of the Metropolitan Opera National Company, San Francisco Opera, Netherlands Chamber Orchestra, Vancouver and CBC Radio Orchestra. A specialist in the performance of classical and Baroque wind music, he was a resident fellow at the Schola Cantorum in Basel, Switzerland. He has performed as soloist with the Netherlands Radio Chamber Orchestra, Basel Chamber Orchestra, Cologne Chamber Orchestra, and the Vancouver CBC Orchestra, and has been heard as a soloist on national radio broadcasts from Germany, Holland, Switzerland, Belgium, France and Canada. Mr. Read is currently associate professor at the University of Delaware where he is a member of the Del'Arte Wind Quintet. He performs often with Baroque orchestras world-wide and returns to the Festival for the 9th year after a month-long tour of Germany and Spain, appearances in the Regensburg, Germany Early Music Days Festival, and recording with Tafelmusic, The Baroque Orchestra of Canada.



Angel Romero Guitar

Born in Malaga in 1946, Angel Romero has been performing since his professional debut at age 6. He made his U.S. debut at the Hollywood Bowl when he was 16. In 1986, Romero was knighted with the highest civilian honor bestowed by Spain, the Grand Order of Civil Merit, becoming the youngest recipient of this honor to date. This cross of merit was handed down to him by the Spanish government at the request of composer Torroba, its previous recipient. Mr. Romero has an international career which takes him throughout Europe and America. In the 1987-88 season he toured Japan and in 1988-89 he will also give recitals in Taipei and Taiwan and a concert with the Hong Kong Philharmonic. He has 14 recordings for EMI/Angel and now records exclusively for Telarc.



Michael Rosenberg Oboe

Formerly an Assistant Professor at Rice University, Michael Rosenberg has been an Associate Faculty member with the Aspen Music Festival as well as a participant at the Marlboro Music Festival and Tanglewood. Currently solo oboist with the Philharmonisches Orchester Kiel, Mr. Rosenberg has toured as first oboist with the Hamburg Radio Orchestra of Bulgaria, with the Wurttembergisches Kammerorchester throughout Germany and Italy and has been invited to Poland as soloist with the Chamber Orchestra in Breslau. Mr. Rosenberg has also performed as first oboe with the La Scala Orchestra, the Toronto Symphony, the Bamberg Symphony, the Polish Chamber Orchestra, the Louisville Orchestra and the Aspen Chamber Symphony. In Germany he performs regularly in the St. Michaelis Church in Hamburg, where Telemann and C.P.E. Bach both served as Music Director.

Soloists and Others



Ruth Stienon Principal Cello

Ruth Stienon was born in Boston, and began studying cello at age ten. She has since studied principally with Lynn Harrell, William Pleeth, Gabor Rejto, and Eleonore Schoenfeld. In 1988 she took her Master's Degree at the University of Southern California; while there she won the University Concerto Competition, the Etude Club Scholarship, and was named Outstanding Student of the string department. She has attended the Aspen Music Festival on fellowship, and been selected three times to participate in the Gregor Piatigorsky Seminar for Cellists. Ms. Stienon has been heard in recital and as soloist in Los Angeles and London. She now resides in the San Francisco Bay Area, and is actively pursuing a career as soloist and in chamber music.

Others



Clifford (Kip) Cranna
Lecturer
Program Notes for the Opera
and the Mission Concert
Clifford ("Kip") Cranna has been associated
with the Carmel Bach Festival since 1978 as
a lecturer, program annotator, consultant,
and host of the children's concerts. He is the
Musical Administrator of the San Francisco

Opera, where he has worked since 1979. He holds a degree in choral conducting from the University of North Dakota, and received his Ph.D. in musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory. In his capacity as an opera administator he acts as editor-in-chief for the company's supertitles, and often serves as a host for opera presentations of the San Francisco Opera Center. He is frequently the moderator for the Opera Insights presented by the San Francisco Opera Guild, and has served as radio host for the San Francisco Opera broadcasts.



John Hajdu Heyer Lecturer Program Notes

Currently Dean of the College of Fine Arts at Indiana University of Pennsylvania after many years as Chair and Professor of Music at the University of California at Santa Cruz, John Hajdu Heyer has recorded as a conductor and published as a writer on music. A native of Pennsylvania, Hever has degrees from DePauw University and the University of Colorado. He was a student in Paris with Nadia Boulanger and his scholarly work includes contributions to the New Grove Dictionary of Music and Musicians. He has twice received the Noah Greenberg Award from the American Musicological Society for "distinguished contribution to the study and performance of early music." As a member of the international committee of scholars undertaking the publication of the collected works of Jean-Baptiste Lully, Heyer recently completed a critical edition of Lully's motet Notus in Judaea as part of the first volume of music to be issued in that series. Heyer is also preparing a book on Bach's St. Matthew Passion.



Richard Rossi

Actor

Richard Rossi was brought to the Bay Area in 1980 by the late Michael W. Leibert, Founding Artistic Director of Berkeley Repertory Theatre, and was a member of that company for seven seasons, appearing there in more than twenty-five productions. He has also performed for the Old Globe in San Diego, the San Francisco, Utah and Oregon Shakespeare Festivals, Marin Theatre Company, the Eureka Theatre Company in San Francisco and the Empty Space in Seattle. From 1983-85 he was Associate Producer of the Grove Shakespeare Festival, and directed the Festival productions of *Tartuffe* and *The Rivals*.



James Schwabacher Opera Symposium Moderator

James Schwabacher made his Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the *St. John Passion*. He has performed this role and that of the Evangelist in the *St. Matthew Passion* over one hundred times in his thirty-five year career including annual appearances with the Festival until 1975, when he retired. Mr. Schwabacher has been Artistic Administrator and President of the Merola Opera Program of the San Francisco Opera for 30 years and continues to serve as Vice President of the Symphony and Vice Chairman of the San Francisco Conservatory of Music.

Others



Albert Takazauckas Stage Director for the Opera

Albert Takazauckas was born and raised in Greenwich Village by an Italian mother and a Lithuanian father. While map curator at Columbia University, he began to direct classical plays and under the aegis of Kenneth Cooper, staged Baroque opera. He first received critical attention with the only American production in a century of Victor Hugo's Hernani. His production of Sexual Perversity in Chicago by David Mamet ran two years at the Cherry Lane Theater, New York and won several awards. After some seventy professional productions of classics, new plays and opera, he is now Resident Director of American Conservatory Theatre. Recent work includes his multi-award winning production of Sam Shepard's A Lie of the Mind, Don Giovanni at Wolf Trap, Breaking the Code at the Magic Theatre, Moliere's The Miser, the opera of The Postman Always Rings Twice at Kennedy Center, Carmen for Hawaii Opera, Kleist's comedy The Broken Jug for Marin, A Funny Thing Happened on the Way to the Forum for ACT and Handel's Giustino with the Baroque Sinfonietta. Mr. Takazauckas has won the Bay Area Critics' Award the last two years running.



Catherine Turocy

Dancer Choreographer

Catherine Turocy, Artistic Director and cofounder of the New York Baroque Dance

Company, has been commissioned to choreograph over fifteen opera productions in France and the U.S. including works by Rameau, Leclair, Charpentier and Purcell. As a stage director, she has produced works by Gluck and Handel. As a solo Baroque dancer, Ms. Turocy has performed with numerous early music ensembles. She has received many French, British and American awards and honors including the Dance Film Association Award (1980), the United States-United Kingdom Exchange Fellowship (1981), as well as five National Endowment for the Arts Choreographers Fellowships to Academies of Dance in London, Stockholm, and Copenhagen, the Festival Estival in Paris, the "Colloque international sur la danse baroque" in Besançon, and has been invited to speak at the Sorbonne. Her articles have been published by the International Encyclopedia of Dance, Les Gout-réunis, Backstage, and Arts International. She has been awarded a U.S.-France Exchange Fellowship for 1987.

The Gentrain Department from Monterey Peninsula College



Richard Janick

Richard Janick holds a B.F.A. degree from U.S.C. and an M.A. in Art from U.C.L.A. Before coming to Monterey Peninsula College he served on the staff of the J. Paul Getty Museum and taught at California State University—Dominquez Hills and El Camino College. He has served as visiting architectural historian at California Polytechnic—Pomona and in 1979 was awarded a Fulbright Grant to study the art of Belgium and Holland. He has been active in the study of the architecture of the Monterey Peninsula and administers all of the Gentrain travel programs. He has been an art historian at M.P.C. since 1972.



Alison Schwyzer

Alison Schwyzer received her B.A. in Philosophy from Vassar College and her Ph.D. from U.C. Berkeley. After teaching in Canada and in Southern California, she moved to the Monterey Peninsula in 1973. She has taught in the Gentrain program at Monterey Peninsula College for the past fourteen years. Professor Schwyzer also teaches in the Philosophy Department, in which her special interests include the study of ethics, political theory, and the history of philosophy.



Grant Voth

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Stimulating the Senses: Going for Baroque

By Catherine Turocy

t first glance, the role of a dance reconstructor seems A simple or obvious, hardly worthy of artistic consideration. One studies the dance, whether it be described in words or in an abstract notation, and one produces a reading of it. But the dance itself is a work of art, and it is at this point that a Zen master would remind us one must do what is on the page and what is not on the page! In the case of nearly a thousand notated dances left to us from the eighteenth century, the dance reconstructor finds himself practically overcome with a wealth of information to absorb and use. In addition to the notations themselves and the descriptions of the notational language, there exist the many and varied treatises on how to perfect one's dancing, as well as one's acting, fencing, singing, playing of musical instruments, and other elements of performing life. The limitations on the work of the reconstructor stem not from the necessarily finite amount of information given for a single dance, but rather from his own ability or inability to interpret that information for the stage in the context of its own world of dance performance.

A good researcher is basically a detective. For dance, finding the notation is the starting point. Then come the seemingly extraneous but utterly essential questions of context. Where was this dance first performed? What dancer or what theatrical character performed the dance? Are there any contemporary descriptions of it or the events surrounding it? Who was in the audience? Was the dance intended to celebrate the king's birthday, or was it meant to satirize the monarchy? The answer to any of these questions may affect the very heart of the work. For instance, to perform the notated steps to the "Passacaille d'Armide" in pure ballroom manner without dramatic interpretation, not knowing that Armida was the siren of legend who turned men into swine, and that this particular passacaglia comes at the very moment she loses her powers, is to miss the point of the dance quite seriously!

In the late seventeenth and eighteenth centuries, meaning and symbolism were at the heart of every artistic statement. Thus the gestures of the dance from the period must not be read as abstract movements in space, but rather as a carefully designed science of motions conveying emotional and psychological states of the human spirit. Music composition was ruled by the theory of "affects" according to which each kind of musical construction provokes a particular emotion. Dance had a parallel idea, expressed in the many statements about the "characters" of a dance. The study of how to express emotions was paramount, and was summed up by Denis Diderot, who pointed out that the performer should represent an emotion on the stage, rather than experience it. A performer's actual experience would reduce the audience member to a mere voyeur, whereas a representative or symbolic action allows the viewer's intelligence and judgment a more universal vision. The twentieth-century idea based on Stanislavski and "emotional" actors, is something quite different indeed!

A choreographer is needed to deal with the many questions posed in reconstructing this "science of dance" as it has been left to us in the abstract notation system. It is not movement for movement's sake. A series of step combinations and expressive poses reveals the meaning and power of the dance in what was a shared dance language. Every element, from the angle of opposition to the quality of épaulement, must express the "passions" of the human spirit just as the painting and sculpture of the period do. Many eighteenth century dancing masters asked their students to study painting in order to understand graceful feature and pose. (And isn't it interesting that the painting manuals also ask their readers to study the features of actors on the stage!) Thus, a reconstruction of a theatrical dance from the period is not complete unless it incorporates the expressive placement of the body and the attitudes assumed on the musical cadences. Gennaro Magri explains this in his Theoretical and Practical Treatise on Dancing (Naples, 1779. Recently published in English translation by Dance Books Ltd., London): "The true theatrical attitude does not consist of a single and simple feature, but is a union of several poses, being an accompaniment of the arms, the legs, the head, the eyes, which must express in which emotional state the person is found."

The reconstructor also benefits from being an experienced dancer who understands that many possibilities exist for executing even the simplest of steps; he would use his "dance sense" rather than impose an academic rigidity on the definition of a step that would render it mechanical and stiff. One only has to recall the observations of Michel de Pure in his *Idée des Spectacles Anciens et Nouveaux* (Paris, 1658): "The principal and most important rule is to make the 'pas' expressive, that the head, the shoulders, the arms, the hands may convey that which the dancer does not say."

In a sense the roles of dancer and choreographer were less distinct in other times than they are today. Often in this period it was the solo dancer who composed his own dances in the ballet. Our late twentieth-century notion of the dancer as raw material for the choreographer, as someone who must even learn entire new dance techniques to serve his choreographic masters, is very foreign to a time when performance was based on a common style. The dancer was freer to express himself in the common language. Indeed, to describe the requirements of a good character dancer, John Weaver (*History of Dance*, 1712) says: "... one must be skilled in music, especially timing, have a knowledge of ancient and modern history, painting and poetry, and a knowledge of all the dance steps and be able to apply them to each character." The modern reconstructor of historical dance can do no less.

Even an understanding of science and cosmology is important. For instance, in the Renaissance it was believed that the motions of the Heavens were circular. In dance compositions of the time, the movement of the planets was reflected in the choreographic patterns with the idea that this harmony

Stimulating the Senses: Going for Baroque



of motion with the cosmos would draw Heaven's good graces to the world. By the seventeenth century scientists had resolved that the earth moved around the sun in an elliptical path. The dance and many of the visual arts began to incorporate the geometric idea of the ellipse, with its inherent imbalance and motion, both regular and irregular, thus defining a more complex conception of reality.

Indeed so much has changed, and continues to change even more rapidly, that the final task of the reconstructor's art is to deal with changes in aesthetic and world view, to understand the values of different times and different peoples. It is natural for any period or people to exalt itself as modern or advanced, a kind of cultural blindness which is best held in check by reminders of important human expressions from other times and places. The dancer, the choreographer, the audience and the dance's content existed in a different sociopolitical and philosophical context. For example, a bow or reverence was not necessarily an act of humility or subjugation; more often it was a civilized acknowledgement of another person's dignity and divinity, which all possessed no matter what their station in life (and which is acknowledged far too little in our own time!).

The dance of the eighteenth century is entirely part of its society, and the ceremony of the social dances as well as the very existence of the arts themselves must be seen in light

of divine-right monarchical rule, the Enlightenment, and eventually the defining of the democratic state. Art was not, as it has become for us, a field where individuals try to invent their own meaning, mostly at odds with established norms.

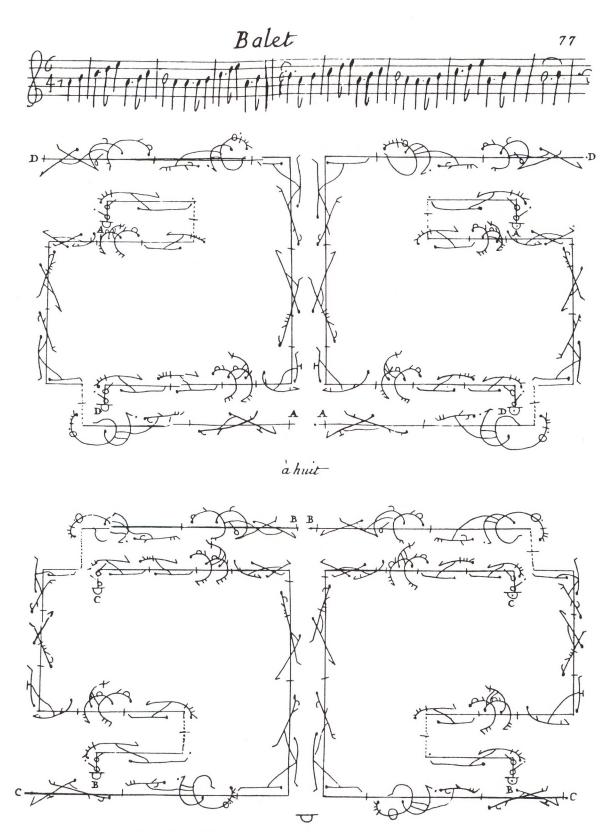
Today the voluptuousness of eighteenth-century art, the aesthetic of pleasure in the baroque and classical periods, is often misconstrued as "pleasure for pleasure's sake." This is a bad distortion, as the point of this art often has to do with meaning, which is so much more acceptable when wrapped in a pleasing veneer. One must simply consider the idea of Descartes, whose thought was so important to forward-looking people of the time, that in order to inspire and stimulate the mind one must first touch the senses.

In fact, the interpretation of aesthetics constitutes the most interesting work for dance reconstructors today. We have for the most part agreed upon what the steps looked like. But the acting treatises as well as those of the other arts must be investigated. This does not involve interspersing codified gestures or period buzzwords we have found into the dances, but, rather, understanding the complexity of society and social relationships in order to form a good context for the realization of the dance.

The victory over Puritanism in the middle of the seventeenth century led to the re-establishment of art, which had been banned and condemned by revolutionary spiritual figures of the time. Perhaps the most interesting challenge for today's reconstructor is to avoid twentieth century puritanism in the presentation of historical dance. Our times, which in the name of freedom or social truth have variously rejected everything from sets and costumes to plot, moral, form, wigs, and even make-up, leave us very poor in terms of traditional arts, which are crowded with all these things. Many reconstructions have been seen that present a very rich time solely in terms of an abstract science of steps. We serve the artists of the past very poorly by giving such a restricted version of their lives and work. We condemn the art of dance to a naïveté and lack of sophistication that place it at the bottom rank among the arts.

The mysteries of the dance are interwoven with the very life and history of the culture that gives birth to the art. As reconstructors we take on the task of the muses, "les filles des mémoires," the daughters of memory. Let us not be remiss in this Olympian feat. Terpsichore is depending on us!

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A figure from "Balet de neuf Danseurs" by Feuillet. Recueil de dances composées par M. Feuillet. Paris, 1700. Here, eight dancers are moving.

Carmel Bach Festival 1989 52nd Season Program

Monday Concert

July 17, 24, 31, 8 p.m., Sunset Center Theater

I.	I. Cantata BWV 21, "Ich hatte vi	el Bekümmernis" Johann Sebastian Bach
	Stev	verly Hoch, <i>soprano</i> , Jody Druff, <i>alto</i> , ven Tharp, <i>tenor</i> ; Myron Myers, <i>bass</i>
		rk Volkert, violin, Michael Rosenberg, oboe
	Fes	tival Chorus, Chorale and Orchestra
II.	I. Concerto for violin in E, BWV Allegro Adagio Allegro assai	J.S. Bach
	Chi	ristiane Edinger, violin
	Fes	tival Orchestra
		Intermission
	July 17, 24 only	
III.		li di te Non temer," K. 505
		nna Fortunato, <i>mezzo-soprano</i> ina Fialkowska, <i>piano obbligato</i>
	July 31 only	
		32 W.A. Mozart
	Allegro Andante Menuetto and Trio Allegro	
	Fes	tival Orchestra
IV.	V. Vesperae Solennes de Confes	ssore, K. 339
	Dixit Dominus Confitebor Beatus vir Laudate pueri Laudate Dominum Magnificat	
	D'A Kar Ste	an Patterson, <i>soprano</i> Anna Fortunato, <i>mezzo-soprano</i> , July 17, 24 ren Brunssen, <i>mezzo-soprano</i> , July 31 only ven Tharp, <i>tenor</i> ron Myers, <i>bass</i>
	Fes	tival Chorus, Chorale and Orchestra

This concert will be broadcast live on KUSP-89 FM on Monday, July 31.

Program Notes

I. Cantata, "Ich hatte viel Bekümmernis," BWV 21

The noted Bach scholar Alfred Dürr cites *Ich batte viel Bekümmernis* (I had much distress) as "probably the most magnificent example of the cantatas of Bach's youthful period." Dürr also notes that after this cantata, Bach's style changes to what might be described as a more "modern" approach. Cantata 21 stands out from most of Bach's surviving early cantatas by virtue of its mighty proportions: it is divided into two large sections, each with its own complement of choruses, arias, and recitatives. Like most of the early cantatas, Bach opens the work with an instrumental movement. With its expansive choral movements, the cantata is more strongly dominated by choral writing than the vast majority of Bach's cantatas.

The special qualities of this work suggest that Bach must have written this splendid cantata for some special occasion, but he designated the work "per ogni tempo" (i.e. for any day in the church calendar). We know that it was first performed for the Third Sunday after Trinity on 17 June 1714 in Weimar, but subsequent performances are documented in both Köthen and Leipzig. The text includes both biblical passages and free poetry of a highly suggestive character. The lesson of the cantata centers on the distressed soul receiving comfort through Jesus. The cantata then ends with a great hymn of praise to the Saviour. This final chorus gives us an opportunity to compare Bach's treatment of the familiar text from Revelation 12, known best in Handel's setting Worthy is the Lamb. Bach, as did his great contemporary, sets the text as a solemn prelude followed by a lively, powerfully developed fugue.

Translation:

Chorus:

I had much distress in my heart; But your comforting words revive my spirit.

Aria:

Sighing, tears, distress, misery, Anxious longing, fear and death, Prey upon my oppressed heart, I feel wretchedness, pain.

Recitative:

Why have You, my God, in my distress, when I am fearful and trembling, turned Your countenance from me?

Ah, do You not hear Your child, do You not hear the laments of those who are bound to You in faith and truth?

You were my delight but You have become cruel:

I seek You everywhere.

I shout and cry after You but all I hear is my own plaint. It seems as though You do not hear me.

Aria:

Streams of salty tears, Flow rushing ever onward. Storm and waves buffet me, And this desolate sea Drains my life and spirit.

My mast and anchor approach collapse, As I sink into the abyss, and see Hell's gorge.

Chorus:

Why are you troubled, my spirit, and why are you so restless within me? Wait upon God, for I shall yet thank him. He is the help of my countenance and is my God.

Recitative:

(Soul): Ah Jesus, my rest, my light, where are You?
(Jesus): Look, Oh soul, I am with you!
(Soul): With me? But night is falling around me!
(Jesus): I am your faithful friend, and I watch over you in the darkness to guard against evil.
(Soul): Comfort me with your radiance and light.
(Jesus): The hour approaches when your struggle shall be crowned with sweet comfort.

Aria:

Rejoice my soul, rejoice my heart, Banish sorrow, banish pain, My tears shall be changed from water into wine, My anguish to jubilation.

The purest torch of love and faith Burns and shines in my soul and heart, For Jesus comforts me with heavenly delight.

Chorus:

Worthy is the lamb that was slain
To receive power and riches and wisdom and strength
And honor and glory and blessing.
Blessing and honor and glory and power
Be unto our God for ever and ever.
Amen. Alleluia.

II. Concerto for violin in E, BWV 1042 J.S. Bach

Only two solo violin concertos of Bach's survive intact. Bach, an accomplished violinist himself, must certainly have composed many more, and indeed some of them survive in transcriptions for other instruments. But the *a minor concerto* and this one are the only ones we have in Bach's original score.

The *E Major concerto* has been criticized by some, the great violin teacher Leopold Auer among them, for lacking the substance generally found in Bach's music. Indeed, the lightness

and apparent simplicity in the construction of the first and last movements belie the finer points of craftmanship which appear under scrutiny. The concerto deservingly remains popular with audiences and violinists despite the criticism.

The first movement opens with a happy ritornello featuring the soloist. The first part of this melody provides the cell for much of the material which develops in the movement. The expressive and poignant middle movement, with its repeated bass line, contrasts effectively. The finale offers a robust dance movement.

July 17, 24 only

III. Concert aria, K. 505

W.A. Mozart

Mozart entered the *Scena con rondo* for soprano *Ch'io me scordi di te?* (How could I forget you?) in his catalogue on 27 December 1786, with the notation "für Mselle Storace und mich." Anna (Nancy) Storace enjoyed tremendous popularity in Vienna in conjunction with the first performances of Figaro, and she sang as Mozart's first Susanna.

Otto Jahn and others have suggested that Mozart's love for the singer was symbolized in this great concert aria, but this notion is highly speculative. The two were undoubtedly close: the dedication reads "Composed for Signorina Storace by her servant and friend W.A. Mozart" and the text is without question a declaration of love in music. Einstein tells us that Anna and Mozart corresponded for a period of time, but Anna destroyed the letters before her death in 1817, so we will probably never know the extent of the relationship.

Translation:

Recitative

Ch'io mi scordi di te?
Che a lui mi doni puoi
consigliarmi?
E puoi voler che in vita?
Ab no, sarebbe il viver mio
Di morte assai peggior.
Venga la morte, intrepida
l'attendo.
Ma, ch'io possa strugger mi
ad altra face,
Ad altr' oggetto donar
gl'affetti miei,
Come tentarlo?
Oh! di dolor morrei!

How could I forget you?
That to her I give myself,
you advise me?
And you can wish that I live?
Ah no, life would be
Much worse than death.
May death come. I await it
impatiently.
But that I consume myself in
another fire, That I give my
love to another, How could I
attempt it? Oh! I would die
of grief!

Rondo

Non temer, amato bene, Per te sempre il cuor sarà. Più non reggo a tanto pene, L'alma mia mancando va. Tu sospiri? O duol funesto! Do not fear, my well-beloved.
For you always my heart
will be.
I can no longer bear such
pain,
My spirit faints.
You sigh! O fatal grief!

Pensa almen, che istante è questo.
Non mi posso, oh Dio! spiegar.
Stelle barbare, stelle spietate!
Perche mai tanto rigor?
Alme belle, che vedete
Le mie pene in tal momento,
Dite voi, s'egual tormento
Può soffrir un fido cuor?

Think at least, what a moment this is.
O God! I cannot explain.
Barbarous stars, merciless stars!
Why such severity?
Beautiful souls, who see my pain
In such a moment,
Say, if an equal torment
Can be suffered by a faithful heart.

W.A. Mozart

July 31 only

III. Symphony #19 in E-flat, K. 132 W.A. Mozart

In 1772 the 16-year-old Mozart composed no less than seven symphonies, among them the E-flat Symphony, K. 132, noted on the autograph, "July, 1772, Salzburg." This was during a period at home between travels to France and Italy. This work is perhaps the most inventive of the seven.

The symphony opens with a motto phrase treated with the forte-piano polarity favored by Mozart's old teacher, Johann Christian Bach, leading to a well-crafted sonata form. Mozart composed two slow movements for the symphony, this 2/4 andantino, and an andante in 3/8. The andantino was the original slow movement. The minuet embodies a considerable measure of imitative writing, and an harmonically interesting trio. The gavotte, en rondeau finale, again reflects the influence of Johann Christian Bach who was also fond of providing an episode in minor before one of the returns of the main theme.

IV. Vesperae Solennes de Confessore, K. 339

The Solemn Vespers of the Holy Confessor date from 1780, Mozart's last year in the service of the Archbishop of Salzburg. The work forms the second of the young composer's two settings of the Vespers service, and it reflects a substantially greater artistic achievement than that found in the earlier setting.

In these Vespers Mozart presented his most expressive church music to date: indeed, it seems that the individualistic style of this music was among the considerations that provoked the Archbishop's disapproval of the extraordinary young musician in his employment, and thus Mozart was soon to be off to Vienna.

The Vespers movements are characterized by contrast: initially, Mozart sets out five contrasting keys (C, E-flat, G, d minor, and F). The Vespers are then highlighted by two exceptionally well crafted movements (1) the powerful and tightly knit fugue, *Laudate pueri*, and (2) the remarkable soprano solo *Laudate Dominum*, a movement that Ivor Keys perceptively describes as manifesting a "quiet rapture." The entrance of the choir in the latter offers one of the most exquisite moments in all of Mozart's choral writing.

Monday Concert

Choristers, who love these pieces, must lament that Mozart wrote very little church music after this time: only the *c minor Mass* associated with his marriage, and the *Requiem* and *Ave Verum Corpus* of his very last year would follow.

Translation:

DIXIT (Psalm 109)

The Lord said unto my Lord: "Sit at my right hand, until I make thine enemies thy footstool."

The Lord will send the scepter of thy strength out of Zion: rule then, in the midst of thy enemies.

Thy people will be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

The Lord hath sworn, and will not change, "Thou art a priest forever after the order of Melchizedek."

The Lord at thy right hand will shatter kings in the day of his indignation.

He will execute judgment among the nations, he will fill them with corpses; he will wound the heads over many countries.

He will drink of the brook in the way: therefore He lifts up the head.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever will be: world without end. Amen.

CONFITEBOR (Psalm 110)

With all my heart I give thanks to the Lord in the gathering of the upright and in the congregation.

Great are the doings of the Lord, sought out by all who delight in them.

Majestic and glorious are His acts, and His righteousness stands forever.

He has made His wondrous deeds to be remembered, for the Lord is gracious and merciful.

He provides for those who revere Him and will remember His covenant forever.

His mighty deeds He made known to His people when He gave them the nations for their heritage.

The works of His hands are faithful and right and all His decrees are trustworthy.

They stand firm forever and ever, done in faithfulness and uprightness.

He sent His people redemption and commanded His covenant to be forever. Holy and awe-inspiring is His name.

For reverence of the Lord is the beginning of wisdom. There is insight in all who observe it. His praise is everlasting.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever will be: world without end. Amen.

BEATUS VIR (Psalm 111)

Oh, the bliss of the man who reveres the Lord, who greatly delights in His ordinances!

His offspring shall be the mighty in the land: a blessing shall attend the race of the upright.

Wealth and riches are in his house, and his righteousness shall stand firm forever.

Light rises for the upright in times of darkness; gracious and merciful is the good man.

It is well with him who is generous and ready to lend, the man who conducts his business with fairness.

Such a man will never be laid low, for the just shall be held in remembrance forever.

He need never fear any evil report; his heart will remain firm, fully trusting in the Lord.

He will be joyful and unafraid while he looks upon his adversaries.

He distributes freely to the poor and his righteousness will stand firm forever; his horn mounts high in honor.

The wicked will see this with vexation; he will gnash his teeth, but he will disappear, and the hope of the wicked shall come to naught.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever shall be: world without end. Amen.

LAUDATE PUERI DOMINUM (Psalm 112)

Praise the Lord, you servants of His, praise the Lord's name. Blessed be the name of the Lord from now to all eternity and for evermore!

From where the sun rises to where it sets the name of the Lord shall receive praise!

High above all nations is the Lord and His glory is exalted above the heavens.

Who is like the Lord our God, who is enthroned on high? Who looks down upon the heavens and the earth?

He raises up the poor from the dust and lifts the needy out of the ash heap,

To have him sit by the side of princes, with the noblest of His people

He gives the barren wife a home to live in, now the joyous mother of children. Praise the Lord.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever shall be: world without end. Amen.

LAUDATE DOMINUM (Psalm 116)

Praise the Lord, all you nations! Laud Him all you peoples! For his mercy toward us is great and the truth of the Lord is everlasting. Praise the Lord!

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever shall be: world without end. Amen.

MAGNIFICAT (St. Luke I, 46-55)

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things; and holy

is his name.

And his mercy is on them that fear him from generation to generation.

Monday Concert

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seats and exalted them of low degree.

He hath filled the hungry with good things; and the rich he hath sent empty away.

He sustaineth his servant Israel, in remembrance of his mercy; As he spake to our fathers, to Abraham, and to his seed forever. Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever shall be: world without end. Amen.

John Hajdu Heyer

Tuesday Concert

July 18, 25, August 1, 8 p.m., Sunset Center Theater

I. Cantata BWV 34, "O ewiges Feuer, o Ursprung der Liebe" Johann Sebastian Bach 1685-1750 Recitative (bass) Chorus Recitative (tenor) Aria (alto) Chorus D'Anna Fortunato, mezzo-soprano, July 18, 25 Karen Brunssen, mezzo-soprano, August 1 Steven Tharp, tenor, Myron Myers, bass Mark Volkert, violin Festival Chorale and Orchestra II. Dances of the Baroque Suite from "Terpsichore" George Frideric Handel 1685-1759 Sarabande (presentation of grace) Gigue (the transports of first love) Duet Air La Gelosia (jealousy) Aria **Passepied** Choreography by C. Turocy, inspired by written accounts of Marie Sallé's performance style. Catherine Turocy of The New York Baroque Dance Company Erato: Susan Montgomery Apollo: Diane Thomas Members of the Festival Orchestra Suite from "La Putain" Georg Philippe Telemann 1681-1767 Alla breve. Allegro Bourrée Members of the Festival Orchestra Les Caractères de la Danse Jean-Féry Rebel 1661-1747 Catherine Turocv Members of the Festival Orchestra Intermission 1756-1791 Allegro Romanze Rondo: Allegro assai Janina Fialkowska, piano Festival Orchestra

This concert will be broadcast live on KUSP-89 FM on Tuesday, August 1.

Piano courtesy of Steinway Concert Artists Program and Abinante's Music Store.

Program Notes

I. Cantata BWV 34, "O ewiges Feuer"

J.S. Bach

Cantata 34 stands, with many of Bach's cantatas, as testimony to the incredible richness of the great contribution Bach made to Lutheran liturgical music. The work is too-rarely performed despite its excellent choruses and an alto aria that important scholars, including, most notably, Schering and Spitta, have ranked among the loveliest that Bach ever composed.

The cantata, like the *B Minor Mass* reflects Bach's masterful re-working of previously composed material. Composed originally in 1726 as a wedding cantata, presumably for a clergyman, *O ewiges Feuer* was rearranged in the 1740s as a cantata for Whitsunday. The librettist (unknown, possibly Bach himself) had to connect the pre-existing music of the choruses and aria with the readings of the day.

The first chorus is unusual: the opening *Adagio* massively proclaims "Peace over Israel" followed by a flourish of trumpets. A two-part jubilant chorus of thanksgiving follows.

The alto aria, with its gracefully swaying accompaniment of violins and flutes, evokes the pastoral image of the good shepherd. Of this movement Philip Spitta noted:

For its pure and ardent atmosphere, its magic charm of tone, its lovely melodies, it is indisputedly crafted to rank at the head of all of Bach's works of this kind, and is to be considered an unapproachable model.

The closing chorus develops contrasting ideas: the sustained notes associated with the word "ewiges" (eternal) and lively figuration on the word "Feuer" (fire).

Translation:

Recitative:

God chooses for Himself the holy dwellings that He inhabits with salvation: then He must also shower blessing on them. So is the seat of His sanctuary rewarded. The Lord shouts out the word of His blessing over His consecrated house.

Chorus:

Peace over Israel!
Give thanks to God's miraculous hands,
Give thanks that God has thought of you.
Yes, His blessings work with might.
Peace over Israel!
Peace be unto you.

Recitative:

Lord, our hearts hold Your word for truth. You will show favor to humankind, therefore our hearts are Yours: Lord, enter with grace. Such a chosen sanctuary itself has the greatest glory.

Aria:

Blessed are you, you chosen flock, For whom God has chosen a dwelling place. Who can choose a greater salvation? Who can count the many blessings? And this has come from the Lord.

Chorus:

Oh, eternal fire, oh well spring of love, Enkindle and dedicate our hearts to you, Let heavenly flames flow and penetrate. We wish, God on High, to be your temple. Ah, grant that our faith may be pleasing to you.

II. Dances of the Baroque

By the time of Rebel (1661-1747) and Handel (1685-1759) the art of dancing in France had reached a level of perfection that was the envy of Europe. The impetus for this achievement came, in no small measure, from Louis XIV, whose preoccupation with dance, and whose performances as a dancer in the court ballets were greatly admired during the early part of his reign and served to inspire the cultivation of the art.Jean-Baptiste Lully (1632-1687) developed the court ballet for Louis XIV, and at the advent of French opera under Lully's direction, dance permanently remained an integral element in the French operatic experience.

Dance has remained an important art in France, but Baroque dance stands well apart from 19th-century classical ballet in concept. While later ballet, appropriate to large opera houses, emphasized attention on the human form, dance in the Baroque era was more intimate, with an expressive vocabulary of movements that require good eye contact between audience and performer if the full effect is to be perceived. The characteristics of Baroque dance include a vertical carriage of the body (broken only for comic effect), ornamental hand gestures, a relaxed foot, close interplay between music and movement, and the employment of symmetrical patterns in the choreography.

Suite from "Terpsichore"

G.F. Handel

Handel composed the divertissement *Terpsichore* (Terpsichore = the muse of choral song and dance) in 1734 prologue to his opera *Il pastor fido* as a showpiece for one of the famous dancers of his day, Marie Sallé. The work contains a central suite as a solo for Terpsichore. The three solo movements offer the dancer the opportunity to demonstrate contrasting emotions. The choreography here is inspired by written accounts of Marie Sallé's performance style.

Les Caractères de la Danse

J. F. Rebel

Jean-Féry Rebel, the son of an important musician and father of another, drew Lully's attention at the age of eight with his violin playing. He enjoyed a distinguished career as a violinist and conductor, and he was greatly admired as a composer. His works include chamber music and one unsuccessful opera, but he is best known for his choreographed *symphonies*, most notably *Les élémens* (1737) and *Les Charactères de la Danse* of 1715. In 1729 Marie Sallé created a sensation when she danced this work without the traditional mask, one of the important innovations Mlle. Sallé made in 18th-century dance.

Les Charactères de la Danse was composed originally for Mme Françoise Prévost (1680-1741), who danced it before Czar Peter the Great. These descriptions of the individual movements were provided in connection with her performances of the work:

Prelude: The god of love.

Courante: An elderly lover, mocked by a young coquette, asks Amour to let him believe that he is loved.

Menuet: A child of twelve, already feeling the ardors of love, asks Amour to put her mother to sleep so she can meet her lover.

Bourrée: A shepherdess in love begs Amour to open the eyes of a shepherd who disdains her charms.

Chaconne: A fop requests neither hearts nor favors from Amour, but only the reputation of being wealthy and lucky. Sarabande: A deceived lover complains to Amour and asks advice.

Gigue: A mad young girl, sweeping up all hearts that come her way, asks Amour for a loveable shepherd who won't get worn out dancing with her.

Rigaudon: A wealthy fool assures Amour that without sighing or languishing he has his choice of beauties in view of his money.

Passepied: A forsaken lover requests Amour to give him strength to feign indifference in the hope that coolness will bring back his flighty mistress.

Gavotte: A young girl who has dismissed her lover cries and wishes for his prompt return.

Sonate

Louré: A lover, disciple of Bacchus, asks Amour to let him go on drinking, because wine often induces love.

Musette: A young woman in love is so happy that she has no favor to ask, and renders homage to the god of love.

Sonate

III. Concerto for piano in d, K. 466 W.A. Mozart

Mozart wrote remarkably few works in the minor tonality — only four of his 90-odd symphonies and concerti employed

the minor as the principal key. When he did turn to the minor, something special seems to have happened. The minor key works have endured as among Mozart's most loved and respected compositions: the two g minor symphonies, *Don Giovanni*, the c minor mass and the Requiem, and the two minor key piano concerti, K. 466 and 491.

The *d minor Piano Concerto* has long held a special place with audiences. A favorite throughout the 19th century, Carl Reinecke was led to complain that "if anyone does play a Mozart concerto, the odds are 100 to 1 it will be the d minor."

Mozart wrote what many would consider his most passionate concerto in the space of about three weeks, in early 1785 at a time when he was performing a great deal in public. On March 12, 1785, Leopold wrote to Mozart's sister:

If only the (composition of) the concerto were over. It is impossible for me to describe the hustle and bustle. Since my arrival (a month ago) your brother's fortepiano has been taken at least a dozen times to the theater or some other place.

Leopold also informs us that Mozart never had a chance to play the the Rondo of the D minor concerto before the first performance because the parts were still being copied up to the very last moment.

The explosive and passionate passages in this concerto, along with similar passages in *Don Giovanni*, offer Mozart's much of most dramatic and restless music. The specific uses for the key of d minor, central to both works, offers a compelling testimony to Mozart's sensitivity to key selection in his works: d minor seems to have evoked specific, meaningful associations in the composer's mind, and many Mozart scholars have reflected on this key association.

The concerto presents a powerfully compact opening movement that quickly sets the character of the work. The middle movement is a *Romanze* which begins and ends with one of Mozart's great, tranquil and lyric themes presented around a central musical upheaval of towering dimensions. The finale, which ends the Concerto in D major, offers an uplifting effect with its more playful mood.

John Hajdu Heyer

Wednesday Concert

July 19, 26, August 2, 9 p.m., Carmel Mission Basilica

FOUNDERS' MEMORIAL CONCERT An Homage to Seventeenth-Century France

Sandor Salgo, Conductor Priscilla Salgo, Assistant Conductor Festival Chorale and Orchestra

Processional

Motet, Helas! Seigneur (Save me, O God!), Psalm 69	. Claude Le Jeune 1528-1600
Magnificat for Double Chorus and Soloists	. Henry Du Mont 1610-1684
Le Tombeau de Couperin Prélude Menuet Rigaudon	Maurice Ravel 1875-1937
Chaconne in g Ken Ahrens, organ	. Louis Couperin c.1626-1661
Solo Motet, O dulcis amor (Arioso:) O dulcis amor (O sweet love) Gay: Tu mibi gaudium (Thou art my joy) Tendrement: O bone Jesu (O blessed Jesus) Gay: O Jesu mi dulcis (O Jesus, thou are sweet) (Recitative:) Minas despiciet (I fear no danger) Gay: Semper dulcia cantabit (I will sing sweet songs) Reprise: Tu mibi gaudium (Thou art my joy) D'Anna Fortunato, soprano, July 19, 26	André Campra 1660-1744
	Linda Sandusky, soprano, Linda Madej, alto, Thomas Goleeke, tenor, Jody Golightly, tenor, Charles Fidlar, bass Le Tombeau de Couperin Prélude Menuet Rigaudon Chaconne in g Ken Ahrens, organ Solo Motet, O dulcis amor (Arioso:) O dulcis amor (O sweet love) Gay: Tu mibi gaudium (Thou art my joy) Tendrement: O bone Jesu (O blessed Jesus) Gay: O Jesu mi dulcis (O Jesus, thou are sweet) (Recitative:) Minas despiciet (I fear no danger) Gay: Semper dulcia cantabit (I will sing sweet songs) Reprise: Tu mibi gaudium (Thou art my joy)



The dinner at the Mission Basilica preceding the concert is presented by MONTEREY VINEYARD*

Ken Ahrens, *organ* Philip Hansen, *cello*

Wednesday Concert

VI. Oratorio, Le Reniement de St. Pierre (The Denial of St. Peter)
Peter Steven Tharp, tenor
Historicus Alexander Holodiloff, bass
Ostiaria (doorkeeper) Susan Montgomery, mezzo-soprano
Ancilla (maid) Barbara Smith, mezzo-soprano
Cognatus Malchi (kin of Malcus) Thomas Goleeke, tenor
First Maid Kristina Rapp, soprano
Second Maid Mimi Ruiz, soprano
1. Chorus: Cum caenasset Jesus (At supper Jesus gave his disciples his body and blood)
2. Recitative (Jesus): Omnes vos scandalum (You shall all forsake me)
3. Chorus: Respondens autem Petrus (Peter answered)
4. Recitative (Peter): Et si omnes (Though others forsake you)
5. Chorus: Similiter et omnes (Likewise all said)
6. Recitative: Ecce Judas (Judas came with a multitude)
7. Arioso (Jesus): Converte, Petre (Put up thy sword, Peter)
8. Recitative: Ministri ergo (Then they took up Jesus)
9. Chorus: Et introductus est Petrus (Peter went into the house)
10. Recitative (Maid, Peter, Evangelist): Et tu cum Jesu? (Thou wast with Jesus?)
11. Quartet: Nonne tu Galileus est? (Art thou not a Galilean?)
12. Recitative: Et continuo gallus (Immediately the cock crowed)
13. Chorus: Tunc respexit Jesus (Then Jesus looked at Peter.)
VII. Recessional I: Rondeau from Suite de Symphonies
1682-1738
Recessional II: Te Deum laudamus
(We praise Thee, O God)

Thomas Goleeke, tenor, William Commins, bass

Program Notes

The bicentennial of the French Revolution brings international attention in 1989 to all aspects of French art and culture. Tonight we pay homage to the music of the French Baroque, an age of courtly grandeur and absolute monarchy that was brought to its close by the Revolution itself. The spirit of this "Grand Siècle" was personified by the glorious "Sun-King", Louis XIV (1638-1715). The king's tastes, attitudes, and passion for thorough organization fostered a distinctive musical aesthetic—one that, in the words of scholar Martin Cooper, "became an established concept in European musicmaking, (with its) spritely rhythms and neat, tasteful, lively yet disciplined style of performance suited to music much of which originated in dance rather than in song." In sacred music especially, these innately French characteristics were mingled with Italianate vocal fluidity and dramatic gestures to produce works of admirable dignity and moving grace.

I. An important figure in early French Protestantism, the 16th-century priest and composer Claude Le Jeune served the court of the Duke of Anjou, and, later, King Henry IV. His settings of "metrical psalms" (vernacular psalm translations in patterned poetic verses suitable for hymn-singing) were widely used in Protestant churches as late as the 18th century.

Le Jeune's Psalm 69 ("Save me, O God, for the waters are come in unto my soul"), uses a tune from the Genevan Psalter (1592), heard in the second soprano part, rather than in the top voice. In keeping with the Calvinist ideal of simplicity, the psalm's discreet part-writing produces noble harmonies that exactly recreate the rhythm of the original tune.

II. Henry Du Mont was born in Belgium and received his early musical education at Maestricht, Holland. In 1638 he moved to Paris, where he became organist at St. Paul's Church, remaining there until his death in 1684. In 1663 he was appointed to serve the Royal Chapel of Louis XIV.

A collection of 20 "grand motets" by Du Mont published posthumously in 1686 ("printed by express order of His Majesty") includes the majestic *Magnificat* for double chorus and orchestra. The opening orchestral passage weaves a richly dissonant contrapuntal fabric into which the chorus basses are absorbed as they enter singing the old Gregorian intonation formula. The bold interplay between the two choirs and careful crafting of contrasted sections in this work reflect the king's taste for grandeur and opulence in sacred music.

III. In the manner of Baroque composers who wrote dedicatory pieces honoring the dead (called *tombeaux* in French), the modern composer Maurice Ravel created *Le Tombeau de Couperin* both as a tribute to the great 17th-century master and as a memorial to friends killed in World War I. It was written in 1917 as a piano suite, four of whose movements Ravel later orchestrated (for ballet purposes) in the version heard here.

A brightly scurrying Prélude in 12/16 time is followed by a Forlane (similar in form to the gigue) with a sprightly melody in an angular skipping rhythm typical of this dance. After a leisurely, elegiac Menuet, the suite concludes with the captivating rhythm of a Rigaudon—a rambunctious French dance of folk origin. Lively melodic invention and gracious use of woodwind color make the character of this *Tombeau* anything but mournful.

IV. The brothers Louis, François and Charles Couperin were the founders of a musical dynasty whose influence can be likened to that of the Bach family in Germany. Its most famous representative, François Couperin ("Le Grand"), became a court organist for Louis XIV in 1693 and established a brilliant musical reputation in the years that followed. Despite a large output of sacred music, he is today best known for his keyboard suites of dances and character pieces. From the middle of the 17th century to the first half of the 19th, the Couperins were organists of St. Gervais Church in Paris.

French Baroque composers applied the term *chaconne* to pieces in Rondo form, consisting of a reiterated refrain and several contrasting sections.

V. A leading figure in the world of French lyric theater, André Campra served from 1694 as director of the music school at Notre Dame Cathedral in Paris. His mastery of both sacred and dramatic music led him, in 1723, to be appointed to serve the Royal Chapel of Louis XV.

Among his sacred works are three books of motets, the third of which (1702) contains the effective solo motet *O dulcis amor*. This work gives evidence of Campra's conscious attempt to imitate what he called "*la manière italienne*" (the Italian manner), reflecting the innate vocality and fluid melodic direction engendered by the Latin text.

VI. A student of the Roman composer Carissimi, Marc-Antoine Charpentier was the key figure in establishing the Italian-style oratorio form in France. He enjoyed royal favor despite the jealousy of his powerful rival Lully, who kept him from winning an official court post. He served as music master at the Jesuit church of St. Louis, and later became *maître de musique* at Sainte-Chapelle. His "superb melodic gift" (to quote Manfred Bukofzer) made him one of France's most distinguished composers.

His oratorio *Le Reniement de St. Pierre*—the title is in French, though the work is sung in Latin—probably dates from the 1670s. (It was first performed at the Carmel Bach Festival in 1957.) A mini-oratorio compared with those of Bach or Handel, it relates a brief episode from the familiar Passion story based on Christ's prophecy to Peter in Matthew 26:34: "Truly I say to you, this very night, before the cock crows, you will deny me three times." Charpentier pays careful attention to the text, giving special dignity to the music for Jesus. The three-fold denials build to a climactic quartet as

Wednesday Concert

Peter wildly insists he is not Christ's disciple. The remarkable concluding chorus, depicting Peter's bitter tears of self-recrimination, calls to mind the final lament of the oratorio *Jepthe*, by Charpentier's Italian mentor Carissimi.

VII. Born in Avignon, Jean Mouret came to Paris in 1707, where he soon became attached to court. His most important contribution to the musical life of Paris was his brief tenure (1728-1734) as director of the *Concerts Spirituels* held during the Easter holidays with musicians from the Paris Opera.

His first *Suite de Symphonies*, with its familiar opening fanfare or *Rondeau*, was published in 1729 after the composer had "the honor of performing them at the Hotel de Ville the day His Majesty (Louis XV) came there." Despite the martial ring of this Fanfare, the Suite in general displays the delicate touch that earned the composer the sobriquet "*musician de graces*."

Clifford Cranna

Thursday Concert

July 20, 27, August 3, 8 p.m., Sunset Center Theater

SOLOISTS' NIGHT

I.	Harmoniemusik from Die Entführung aus dem Serail
	Overture Allegro (Blonde and Osmin duet, "Ich gehe") Adagio (Belmonte Aria, "Wenn der Freude") Allegro (Blonde Aria, "Welche Wonne") Allegro (Osmin Aria, "Vivat Bacchus")
	Leslie Reed, Kathy Geisler, <i>oboes</i> Gene Ramsbottom, Robert Calonico, <i>clarinets</i> Jesse Read, Charles Coker, <i>bassoons</i> Glen Swarts, Loren Tayerle, <i>borns</i>
II.	Chaconne from Partita in d for solo violin, BWV 1004
	Christiane Edinger, <i>violin</i>
	July 19, August 2
III.	Music for Guitar
	Suite Espagnola
	Prologo Villanos
	Esfachata de Napole
	Gallarda Sarabanda
	Espanoleta
	Rujeros y Paradetas Danza de las Hachas
	Clarions y Trompetas
	Cavalleria de Napoles
	Torneo Batalla
	Canarios
	Prelude in C, Book I, Well-Tempered Klavier
	Angel Romero, guitar

Thursday Concert

Thursday, July 27 only

III. Arias for baritone:

An Evening Hymn
(Words by Dr. Fuller)

Henry Purcell
1659-1695

> Julie McKenzie, *flute* David Starkweather, *cello*, Bruce Lamott, *barpsicbord* William Parker, *baritone*

Intermission

Allegro Adagio Un poco presto e con sentimento Presto agitato

Christiane Edinger, *violin* Janina Fialkowska, *piano*

Program Notes

I. Harmoniemusik from Die Entführung aus dem Serail

W.A. Mozart

In 1782 Mozart wrote to his father:

Now I have urgent work—in eight days my opera [The Abduction from the Seraglio] must be set for Harmonie. Otherwise someone else will beat me and have the profit. Not only that, but I must do the same with one of my new symphonies, how will this be possible? You don't realize how difficult it is to transcribe for Harmonie, that the sound is balanced, and none of the musical character is lost... goodness... I have to work all night, otherwise I won't make it.

One of the most astonishing revelations recently made by scholars of the Classical Period is the prominence of the wind ensemble tradition called *Harmoniemusik*. Consisting of pairs of oboes, clarinets, horns and bassoons, it was one of the most widely appreciated types of musical activity throughout the entire period 1770-1830.

As a kind of miniature orchestra the *Harmonie* performed a wide variety of services at the Imperial Court in Vienna and, as an official court ensemble, was widely imitated throughout Europe. Full operas, ballets, and symphonies were all transcribed for *Harmonie* by highly capable musicians, many of them well-known composers in their own right. This allowed full-sounding renditions of substantial music without the expense of maintaining a complete orchestral establishment. Many of these transcriptions were made with the knowledge and explicit approval of the original composers, but in this case, the young Mozart chose to undertake the arrangement himself, evidently both to reap some financial gain and to do justice to his extraordinary music.

Jesse Read and John Hajdu Heyer

II. Chaconne from Partita in d for solo violin

J.S. Bach

Bach's reputation as a keyboard virtuoso tends to overshadow that of his violin playing, which must have been quite strong. Both his father and grandfather were accomplished violinists, and we must not forget that for a time during his years at Weimar Bach must have been quite active as a violinist. To his solo violin works Bach brought a deep understanding of the instrument and a resourceful approach to exploiting its capabilities. This he combined with his incomparable skill in the art of combining melodies. The result yielded solo works of incredible complexity and harmonic richness.

Bach's achievement in his compositions for solo violin stands quite alone. The great *Chaconne* from the *d minor Partita* remains a colossus in the solo violin repertoire. The movement presents a monumental set of variations on a four-bar harmonic pattern heard at the outset. Spitta wrote of this great masterwork, "This Ciaccona is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

III. Music for Guitar Suite Espagnola (July 20, August 3) Gaspar Sanz

A native of Aragon, Gaspar Sanz lived from the mid-17th century into the early part of the 18th century. After taking a Bachelor of Theology in his native country, he traveled to Italy where he studied music under several distinguished teachers. Upon his return to Spain, probably in the late 1670s he published his *Instrucción de musica sobre la guitarra española*, the most comprehensive guitar treatise of the time.

Sanz's treatise, in three volumes, included many pieces, presumably of his own composition, for beginning, intermediate, and for advanced guitarists. Some of the pieces are quite broad in scope and demanding. Sanz's work became very popular in Spain influencing following generations of guitarists and guitar teachers. Various pieces from the treatise reappeared in publications and in manuscript well into the 18th century.

Prelude in C, Book I, Well-Tempered Clavier J.S. Bach

This work, which opens Bach's two volumes of Preludes and Fugues generally referred to as the "Forty-eight" needs no introduction. This seemingly unpretentious prelude moves through a series of harmonies in the key of C in broken chords, but careful examination of the prelude reveals a finely crafted linear movement in five voices in the arpeggios, and a masterly shape to the overall harmonic and melodic design. The prelude has inspired artists ranging from Gounod to jazz and rock artists to embellish it. In the words of the late English composer and critic Cecil Gray:

The construction is the perfection of simplicity, but fine-spun like a spider's web, in which there is a center where the vibrations are caught with full force as much from the furthest periphery as from the nearest. With all its deceptive simplicity, in fact, it is wrought with exquisite subtlety and delicacy.

III. Arias for baritone (July 27 only) An Evening Hymn

H. Purcell

In his short life span of 36 years, Henry Purcell lived to become the foremost composer of Restoration England. Born in 1659, he began his musical career at the age of 10 as a chorister in the Royal Chapel. He later studied with the great composer John Blow, from whom he learned mastery of the French and Italian styles of writing, and like J.S. Bach, a generation later, Purcell cultivated those national styles as an integral part of his writing.

Purcell became the greatest master of his age at writing song variations over a repeated bass line. The excellent "Evening Hymn" provides an example of such writing: the descending bass line is repeated while the vocal line is developed to disguise the repeated segments in the bass. The piece ends with an extraordinary treatment of "alleluia" extending to more than 40 bars. Purcell composed the Hymn before 1688 and included it in his edition of *Harmonia Sacra*, along with other selections from the finest of his sacred music.

Thursday Concert

Liebster Gott, wann werd ich sterben (Cantata BWV 8)

J.S. Bach

Composed and performed for the 16th Sunday after Trinity in 1724 (September 24), the chorale cantata *Liebster Gott, wann werd ich sterben* belongs to Bach's second cycle. The Gospel for that day, Luke 7, 11-17, tells the story of the raising up of the widow's son in the city of Nain. This New Testament passage both raises the question of one's own death, and offers them reassurance and comfort in the certainty that Jesus will one day resurrect his followers. The cantata is based on a hymn composed in 1695 by Daniel Vetter to a text by Caspar Neumann.

Cantata 8 contains two contrasting arias. The tenor aria "Was willst du dich?" reflects on the fearfulness of death, while the bass aria rejoices in it, having received the blessing of the Savior.

Translation:

Now sorrow and doubting forever I banish, My Saviour is calling, and gladly I go. All earthly delights I now resign. Oh come then, thou blessed and glorious morning, When throned in His glory, my Lord I shall see.

Revenge! Timotheus cries

G.F. Handel

Handel composed his oratorio setting of Dryden's *Ode for St. Cecilia's Day* in 1736 under the title of *Alexander's Feast*. The oratorio was highly successful, but is rarely performed today.

The bass aria," Revenge, Timotheus cries," represents the finest of Handel's great aria style: the composer sets the text, pregnant with imagery, with great vitality. The middle section of this *da capo* aria stands in even sharper contrast to the Handelian norm.

IV. Sonata #3 in d for violin and piano, Op. 108

J. Brahms

Brahms began the composition of the *d minor Sonata* at the same time as the *A Major Sonata*, Op. 100, immediately after the completion of the *Fourth Symphony*. For some reason he laid the work aside, returning to complete it in 1888 at Lake Thun where he spent the summer. The sonata, like the fourth symphony, is a mighty work with powerfully constructed external movements, and two profoundly contrasting inner movements.

The opening allegro presents a beautifully crafted sonata form, characteristic of the mature Brahms at his best, balancing lyric genius with formal craftmanship. The movement begins with a beautiful, lyric theme, builds in dynamic tension through the development section, and resolves into a quiet closing. The quiet Adagio unfolds with an extraordinary lyric, reverent theme that offers an intimate exchange between the violin and piano. The third movement Un poco presto e con sentimento (Somewhat fast and with feeling) presents an ephemeral scherzo in F-sharp minor that requires an exceptional virtuosic display from the pianist. Brahms may well have been writing for the outstanding ability of the pianist and conductor Hans von Bülow, to whom the work is dedicated. After the relatively subdued openings of the initial three movements, the finale, Presto agitato (Fast with restlessness), bursts forth as a tour de force offering a marvelous interplay between the two instruments. The movement is a finely crafted sonata form with contrasting themes characteristic of Brahms' finest. The movement closes with great energy, again in contrast to the opening three movements, thus completing this, one of the most brilliant and formally advanced of all of Brahms' chamber works.

John Hajdu Heyer

Friday Concert

July 21, 28, August 4, 8 p.m., Sunset Center Theater

1650-1750 (Chorus) Recitative (bass) Aria (alto) Recitative (tenor) Duet (tenor and bass) Chorale D'Anna Fortunato, mezzo-soprano, July 21, 28 Karen Brunssen, mezzo-soprano, August 4 only Steven Tharp, tenor William Parker, bass Michael Rosenberg, Leslie Reed, oboes Festival Chorale and Orchestra 1781-1828 Allegro moderato Andantino alla Siciliana con variazioni Polonaise - Allegretto Angel Romero, guitar Festival Orchestra III. Concert arias "Let the bright seraphim," from Samson George Frideric Handel 1756-1791 Beverly Hoch, soprano Festival Orchestra Intermission

1833-1897

Allegro non troppo Adagio

Allegro giocoso, ma non troppo vivace

Christiane Edinger, violin

Festival Orchestra

Program Notes

I. Cantata BWV 33, "Allein zu dir, Herr Jesu Christ"

J.S. Bach

Bach composed Cantata 33 in 1724 during his second year in Leipzig. The cantata follows the plan of many of the Leipzig cantatas, with its magnificent, large-scale opening chorale fantasia and closing chorale in simple four-part harmony, surrounding recitatives and arias.

The opening movement is a compositional tour de force, presenting the hymn in nine statements, either homophonic or freely imitative, in the context of an orchestral flow that states its opening theme in a four-voice canon and continues in counterpoint throughout.

After the bass recitative, an aria of haunting loveliness follows with an interplay of muted violin and alto voice over pizzicato strings, mildly reminiscent, in its scoring, of the great "mercy" aria "Erbarme dich," also for alto voice, in the *Matthew Passion*. The tenor recitative introduces an expansive, restful duet for tenor and bass accompanied by two oboes.

Translation:

Choral fantasia:

On you alone, Lord Jesus Christ, Is my hope fixed while I am on earth. I know that as you are my consolation I need no other. Since the beginning of time no one has arisen, no human has been born who can address my need: I call to you, for only in you can I place my trust.

Recitative:

My Lord and master, should you question me on your laws, I could not, for my confidence would contradict it, answer to one in a thousand. I am poor in strength of soul and deprived of love, my sins are heavy and overwhelming, but because I repent with all my heart, one word of forgiveness from you, my Lord and Protector, will make me happy again.

Aria:

How timid and wavering are my steps, but Jesus hears my pleas, and leads me to His Father. Sin drags me under, Yet Jesus helps me with consolation, And so he has done enough for me.

Recitative:

My God, do not reject me, Although daily I break your commandments. Even the smallest ones become too difficult for

me to keep. Yet should I not seek the help of Jesus, the clamor of my conscience would strip me of all hope. Give me only from your compassion the true belief in Christ, so it will take its place in me with good fruit, and will quicken through love.

Aria:

Lord, whose name is love, Set my spirit aflame, Let my love for you Take precedence over all else. Grant that I may with a clean mind Love my neighbor as myself: When my foes destroy my peace, Send me your help.

Chorale:

Praise God, enthroned on high, The Father of all good, And Jesus Christ, his beloved Son, Who always protects us, And God, the Holy Ghost, Who always comes to help us, That we may please him, Now, in this time,' And for all eternity to follow.

II. Concerto III for guitar and orchestra in F, Op. 70

Mauro Giuliani

Mauro Giuliani, one of the leading guitar virtuosi of the nineteenth century, remains one of the most prominent figures in the long and rich heritage of the guitar. He was born in Bologna in 1780 and trained there, developing an astounding technique that would earn him the admiration of audiences all over Europe. Giuliani set new standards for his instrument, one that brought the guitar forward as a full-fledged solo and ensemble instrument. Developing his career out of Vienna, his skill was known to many of the musical giants of his day, including Haydn, Beethoven, Hummel, Diabelli, and others.

III. Concert Arias

"Let the bright seraphim"

G.F. Handel

Handel composed *Samson* immediately upon returning to London from his successful premiere of *Messiah* in Dublin in the fall of 1741. The first performances of *Samson*, delayed until 1743, were even more successful in London than were those of *Messiah*, and the work was presented for nine successive seasons. A London correspondant to the *Dublin Journal* wrote:

That gentleman is esteemed now more than ever. The new oratorio (called Samson) which he composed since he left Ireland, has been performed four times to more crowded audiences than ever were seen; more people being turned away each night for want of room than have been at the Italian opera!

Friday Concert

The oratorio is adapted not from the Bible, but from Milton. In Handel's original version the opera ended with a profound lament upon the death of Samson. But before the oratorio's 1743 debut Handel chose to add this famous aria for soprano and obbligato trumpet, which altered the character of the oratorio's ending markedly, lending the work a cheerful, optimistic finale.

"Vorrei spiegarvi, oh Dio", K.418 W.A. Mozart

Mozart composed the aria to replace the original in Pasquale Anfossi's (1727-1797) *Il curioso indiscreto* for a performance at the Viennese Burgtheater in 1783. Anfossi's aria, was evidently not suitable for the singer, Mozart's sister-in-law, Aloysia Lange. In a letter to his father on 2 July 1783, Mozart refers to the performance:

Anfossi's opera II curioso indiscreto, in which Madame Lange and Adamberger appeared for the first time,...failed completely, with the exception of my two arias, the second of which, a bravura, had to be repeated.

Aloysia Weber Lange, a singer for whom Mozart wrote a considerable number of arias, sang as Mozart's first Donna Anna. The composer described Aloysia as an excellent singer with "a beautiful, pure voice" (although elsewhere he described her as a "false, malicious coquette"). Surviving correspondence indicates that a romantic connection between the two clearly existed at one time preceding Mozart's marriage to Constanza in 1782. The professional association continued throughout Mozart's career. This aria, like the others written for her, reflects Aloysia Lange's vocal prowess.

Translation:

I would like to explain to you, Oh God, what my anguish is;
But fate condemns me to weeping and silence.
My heart cannot burn for whom it would wish to love,
And a barbarous duty makes me seem cruel.

Ah, Count, depart, run, flee far from me; Your beloved Emilia awaits you, do not make her languish Ah, merciless stars! You are enemies to me. I am lost if he remains. Oh, God, I am lost.

IV. Concerto for violin and orchestra in D, Op. 77 J. Brahms

Of the 19th-century masters, Brahms most appropriately takes his place in the repertory of a Bach festival. Hardly any other major 19th-century composer applied himself with greater diligence to the rediscovery of the earlier masters, most notably J. S. Bach. Over the years Brahms amassed an extraordinary library of scores of the old masters. He was in close touch with the leading musicologists of his day, including the Bach scholar Spitta and the Handel authority Chrysander. Brahms served on the Bach-Gesellschaft, but his role and influence on the preparation of Bach's work in that edition is yet to be fully examined. His music, however, particularly the choral works, reflects the great understanding that Brahms had of Bach's style.

Brahms composed his only violin concerto in 1878 while at his summer retreat in Portschach on the Wörthersee in Carinthia. During the three consecutive summers he spent at that place, Brahms produced three masterpieces: in 1877 the *Second Symphony*, and the year after (1879) he completed the *Second Piano Concerto*.

The Violin Concerto was composed for his close friend, the great violinist Joachim, who took no small role in its production. When he first examined the work, Joachim declared it unplayable. Brahms listened to the violinist's suggestions, but was remarkably stubborn on many points of instrumental technique. Ultimately, the concerto that resulted reflected some changes in the setting of the violin part, but adhered largely to the composer's original basic concept. The work continues to challenge the soloist, but Brahms' *Violin Concerto* has long since taken its place among the most beloved of the concerti for that instrument.

John Hajdu Heyer

Saturday Opera

July 22, 29, August 5, 3 p.m., Sunset Center Theater

THE ABDUCTION FROM THE SERAGLIO

(Die Entführung aus dem Serail), K. 384

Comic Opera with Spoken Dialogue By Wolfgang Amadeus Mozart 1756-1791

Libretto by Johann Gottlieb Stephanie, adapted from the text by Christoph Friedrich Bretzner for an earlier opera, *Belmont und Konstanze*

English translation by Andrew Porter by arrangement with E. Snapp, Inc.

English dialogues by Albert Takazauckas and James Keller

Sandor Salgo, *Conductor*Albert Takazauckas, *Stage Director*Gail Factor, *Set Designer*

DRAMATIS PERSONAE (in order of appearance)

Belmonte, a young Spanish nobleman	Randall Outland
Osmin, overseer of the Pasha Selim's palace	Myron Myers
Pedrillo, Belmonte's servant	William Watson
Constanze, in love with Belmonte	Susan Patterson
Blonde, Constanza's maid, in love with Pedrillo	Beverly Hoch
Pasha Selim	Richard Rossi
Chorus of Janissaries	Lynn Gardow, Grace Ward Alan Caddick, Richard Kinsey

Members of the Festival Chorale and Orchestra Timothy Bach, Melinda Coffey, *musical preparation* Priscilla Salgo, *chorus director* Bob Aronson, *stage manager* Ramie Wikdahl, *assistant stage manager* Ross M. Brown, *lighting designer*

The scene is the courtyard of the Pasha Selim's palace in Turkey.
The action takes place within twenty-four hours.

There will be one intermission of twenty minutes.

Saturday Opera

SYNOPSIS

Constanze, Blonde, and Pedrillo have been seized by pirates and are being held captive in the Turkish palace of the Pasha Selim.

Belmonte has made his way to the palace in the hope of rescuing his beloved Constanze. He encounters the surly overseer Osmin, who rebuffs his inquiries regarding the whereabouts of his servant Pedrillo, and sends him away. Pedrillo soon enters and goads Osmin, who departs fuming. Belmonte returns and is joyfully greeted by Pedrillo, who tells him that the Pasha is pressing his favors on Constanze but that she has so far rejected him. Belmonte and Pedrillo begin plans for an escape. Soon the Pasha and his entourage arrive. He asks the down-cast Constanze why she will not return his love, and she replies that she loves another. The angry Pasha gives her one more day to change her mind. When she leaves, Pedrillo brings forward Belmonte, presenting him to the Pasha as an architect. The Pasha engages his services, and Belmonte and Pedrillo enter the palace over Osmin's protests.

Blonde discourages Osmin's uncouth advances and sends him off in a rage. Constanze enters, lamenting her separation from Belmonte. The Pasha renews his demands for Constanze's affection, but she remains steadfast. Pedrillo tells Blonde of Belmonte's arrival and their plans for escape. Pedrillo will get Osmin drunk, and at midnight Belmonte and he will come with ladders to take the ladies to Belmonte's waiting ship. Blonde rejoices in her coming freedom and rushes to tell Constanze the news. Pedrillo engages in a drinking bout with Osmin, and when the drunken overseer is safely disposed of, Belmonte and Constanze are reunited. The four lovers reaffirm their devotion.

At midnight the rescue plan is attempted. Constanze is led away by Belmonte, but Pedrillo and Blonde are apprehended in their escape by the awakened Osmin. Guards then bring in the recaptured Constanze and Belmonte. The captives are brought before the Pasha. When Belmonte names his noble Spanish family, the Pasha realizes that this is the son of an old enemy who once forced his exile. His opportunity for revenge is at hand. The Pasha leaves, and the lovers prepare for death. But the Pasha soon returns to declare that he is above petty revenge, and will prove himself nobler than his enemy. The lovers are freed to return home and tell Belmonte's father that the Pasha repaid his cruelty with kindness. Osmin rushes off in anger as the couples join to sing the Pasha's praises.

Saturday Opera

Program Notes

The Abduction from the Seraglio was Mozart's sixth fulllength work for the stage, following by 18 months the successful premiere of his Italian opera seria, Idomeneo (1781) in Munich. The invitation by librettist Gottlieb Stephanie, "Inspector" of Vienna's Imperial Opera, to collaborate on a new piece must have been a welcome one for Mozart, who had for some time been interested in creating a true "German opera". His sentiments in this regard coincided with those of Emperor Joseph II, who in 1776 had taken the Imperial Theater out of the hands of private managers and created a national theater company. Two years later he formed the National Singspiel devoted to the cultivation of German operas. (Singspiel literally means "singplay"-a spoken play with singing. Today's standard repertoire includes very few operas of this type: besides Abduction, only The Magic Flute, Beethoven's Fidelio and Weber's Der Freischütz come readily to mind.)

Stories about Mediterranean pirates carrying off European women to Turkish harems were popular plot material in the 18th century, inspired by tales from the Turkish wars. (The Turks, it should be remembered, beseiged and nearly took Vienna in 1683. The mysterious beans they left behind in their retreat introduced Austria to a new drink and a new social institution—the coffeehouse.) A prevalent taste for "Turkish" sounding music—featuring bustling use of triangle, cymbal, and drums—is evidenced in the overture Mozart fashioned to begin his opera.

The libretto Stephanie offered to Mozart, *Belmont und Konstanze*, was his adaptation of the libretto of the same name by Christoph Friedrich Bretzner, who had written it for the composer André. (Bretzner protested Stephanie's "theft" of his work but copyright protection was unknown at the time.) Bretzner in turn had borrowed his story from various authors, including British sources to which we probably owe the character of Blonde, the high-spirited and saucy English servant.

Mozart's work on *Abduction* in 1781-82 took place during turbulent times for the young composer. After his angry break

with his former patron, Salzburg's Archbishop Colleredo, his disapproving father refused to consent to his planned wedding to Constanze Weber. The belated approval came the day following the wedding—less than three weeks after the premiere of his new opera.

Those familiar with Peter Shaffer's *Amadeus* will recall the scenes depicting the premiere of *The Abduction from the Seraglio* at Vienna's Burgtheater on July 16, 1782. History tells us that the Emperor was indeed heard to remark, "Too beautiful for our ears, my dear Mozart, and monstrous many notes!" to which the composer replied, "Exactly as many as are necessary, Your Majesty." Contrary to the depictions in the play and film, however, there is no evidence that the Emperor's remark was prompted by the rival composer Salieri, whose role in Mozart's life—and death—has been exaggerated considerably, as much by Salieri himself as by *Amadeus*.

Abduction shares with earlier Singspielen the characteristic of little or no dramatic action during the music. The story is carried forward primarily by the dialogue. This feature may disappoint those familiar with the brilliant blend of music and action found in the ensembles of Mozart's later Italian comedies. Others have found fault with the widely varying styles of music in Abduction—from the virtuosic displays of Constanze's Marten aller Arten ("Torments unrelenting") and Belmonte's Ich baue ganz ("I build my hope") to the low comedy of Osmin's drinking duet with Pedrillo, Vivat Bacchus. Yet it can be argued that these same stylistic contrasts can be found in The Magic Flute, which differs mainly in its more philosophical and moralistic tone.

After hearing a performance of *Abduction* and savoring its many delights, one can easily be led to concur with Spike Jones that "a great deal of pretentious criticism has been levelled at one of the least pretentious masterpieces in the history of opera. For nowhere in Mozart's entire output is there to be found quite the same charm, high spirits and spontaneous good humor that characterize *The Abduction from the Seraglio.*"

Clifford Cranna

Sunday Concert

July 23, 30, August 6, 2 p.m., Sunset Center Theater

1685-1750

Susan Montgomery, soprano I Debra Patchell, soprano II D'Anna Fortunato, alto, July 23, 30 Karen Brunssen, alto, August 6 only Steven Tharp, tenor William Parker, bass

Concertino

Caterina Micieli, Linda Sandusky, Mimi Ruiz, soprano I Charlene Caddick, Lynn Gardow, Diane Thomas, soprano II Pamela Bertin, Anne Carey, Jody Druff, alto Thomas Goleeke, Jody Golightly, Michael Matson, tenor Mark Beckwith, William Commins, Alexander Holodiloff, Charles Fidlar, bass

> Mark Volkert, violin Damian Bursill-Hall, flute Michael Rosenberg, Kathy Geisler, oboe, oboe d'amore Leslie Reed, oboe Glen Swarts, French born Timothy Bach, Ken Ahrens, Ruth Stienon, Charles Chandler, continuo

Festival Chorus, Chorale and Orchestra

There will be an intermission of 10 minutes both before and after the Credo.

Sunday Concert

Translation

Kyrie

Chorus

Kyrie eleison

Lord, have mercy upon us.

Duet, soprano I, soprano II Christe eleison

Christ, have mercy upon us.

Chorus

Kyrie eleison Lord, have mercy upon us.

Gloria

Chorus

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Glory be to God on high, and on earth peace to men of good will.

Aria, soprano II Laudamus te, benedicimus te, adoramus te, glorificamus te.

We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

Chorus

Gratias agimus tibi propter magnam gloriam tuam.

We give thanks to Thee for Thy great glory.

Duet, soprano I, tenor Domine Deus, Rex coelestis, Pater onmipotens, Domine Fili unigenite, Jesu Christe altissimi, Domine Deus, Agnus Dei, Filius Patris.

O Lord God, heavenly King, God the Father Almighty, O Lord, the only begotten Son, Jesus Christ, the Most High, Lord God, Lamb of God, Son of the Father.

Chorus

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. Thou that takest away the sins of the world, have mercy upon us, receive our prayer.

Aria, alto Qui sedes ad dexteram Patris, miserere nobis.

Thou that sittest at the right hand of the Father, have mercy upon us.

Aria, bass

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. For Thou only art holy, Thou only art the Lord, Thou only, Jesus Christ, art Most High.

Chorus

Cum sancto Spiritu in gloria Dei Patris. Amen. With the Holy Ghost in the glory of God, the Father.
Amen.

Credo

Chorus

Credo in unum Deum.

I believe in one God.

Chorus

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.

Duet, soprano I, alto Et in unum Dominum, Jesus Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, consubstantialem Patri, per quem omnia facta sunt, qui propter nos bomines et propter nostram salutem descendit de coelis.

Chorus

Et incarnatus est de Spiritu sancto ex Maria virgine, et bomo factus est.

Chorus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

Chorus

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

Aria, bass

Et in Spiritum sanctum Dominus et vivificantem qui ex Patre Filioque procedit qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam.

Chorus

Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saecula. Amen. The Father Almighty, maker of heaven and earth, and of all things, visible and invisible.

And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds, God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made, who for us men and for our salvation came down from heaven.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

And was crucified also for us under Pontius Pilate, suffered and was buried.

And the third day He rose again according to the Scriptures, and ascended into heaven and sitteth on the right hand of God the Father, and He shall come again to judge the quick and the dead, whose kingdom shall have no end.

And (I believe) in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son and who with the Father and Son together is worshipped and glorified, who spake by the Prophets. And (I believe) in one Holy Catholic and Apostolic Church.

I acknowledge one baptism for the remission of sins, And I look for the resurrection of the dead, and the life of the world to come. Amen.

Sunday Concert

Sanctus

Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus. Holy, holy, holy, Lord God of hosts, heaven and earth are full of His glory.

Chorus

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei

Aria, alto

Agnus Dei, qui tollis peccata mundi, miserere nobis. O Lamb of God, that takest away the sins of the world, have mercy upon us.

Chorus

Dona nobis pacem.

Grant us peace.

Program Notes

Mass in b minor

J.S. Bach

Why did the great Lutheran composer decide to collate and refine some of his greatest church music into a monumental and complete Latin mass setting? Music scholars have wrestled with this issue since the rediscovery of Bach's music in the nineteenth century, but the purpose and circumstances surrounding the creation of the greatest Baroque setting of the Mass Ordinary largely remains the subject of speculation.

Bach generally composed in response to specific needs, but none is self-evident for this grosse katholische messe, as Karl Philipp Emanuel listed it. The noted Bach scholar, Friedrich Smend, once proposed that Bach adapted the parts of the Mass for separate use on specific occasions in the Lutheran services, and, therefore, he proposed, complete performances of the work are inappropriate. Georg von Dadelsen, and others, have met this view with understandable protest, citing the remarkable unity in the work. Perhaps the conjecture, most recently summed up by Joshua Rifkin, that the Mass belongs to "that remarkable series of encyclopedic, speculative, and ultimately quite private works that dominate Bach's final decade, such as the Seventeen Organ Chorales, the Musical Offering, and the Art of the Fugue" explains its provenance most satisfactorily. That Bach's library contained manuscripts of music by composers employing the old style, and most of these were copied during Bach's late years, supports such a view.

The genesis of this work spans much of Bach's mature creative life. He reworked the famous *Crucifixus* from his *Weinen, Klagen, Sorgen, Zagen,* (Cantata 12) of 1714. The *Sanctus* was performed as early as Christmas day, 1724. The *Kyrie* and *Gloria* come from 1733; the *Credo,* presumed to be the last of Bach's major vocal compositions comes from Bach's last years. Recent studies indicate that the work was "assembled" and completed in 1747-1748 several years after Bach had ceased to compose functional church music.

The *Missa* portion, the *Kyrie* and *Gloria*, were composed on the occasion of the succession of the new Elector of Saxony, Frederick Augustus II, in 1733. Bach presented this work with a letter seeking a court appointment, an honorary title which Bach expected would improve his condition in Leipzig, and one which came to him only after three years of persistence.

The *Symbolum Nicenum* manifests a clearly symmetrical structural centering on the *Crucifixus*. Most of the sections appear to have been newly composed with the exception of three contrafacta (reworded) sections: the *Patrem omnipotentem* (from Cantata 171), the *Crucifixus* (from Cantata 12), and the *Et expecto* (from Cantata 120).

After the Sanctus all of the movements are contrafacta drawn from Bach's cantatas: the Osanna from Cantata 215, the Agnus Dei from Cantata 11, Dona nobis pacem, from Cantata 29 (adopted also for the Gratias of the Gloria). The use of this powerful, rising, fugue subject here and in the Gloria lends great symbolic meaning to this closing movement: in the Gloria, the music is associated with the concept of thanksgiving, as they were in Bach's original setting in Cantata 29 (Wir danken dir, Gott, wir danken dir, We thank you, Lord, we thank you), while here the text is Dona nobis pacem (Grant us peace). So in closing the Mass Bach asks for peace while musically and symbolically offering thanks by returning to this music.

The *B Minor Mass*, then, presents a gathering work which Bach must have drawn from his rich library of inspired church music, a collection composed over a lifetime of intense musical-spiritual reflection. This Bach formed into a final *catbolic* religious statement, a universal symbol of his art, and one of aesthetic and spiritual import reaching far beyond the congregation of his Lutheran faith. What comparable monument is there in our musical heritage?

John Hajdu Heyer

Lectures, Symposia and Special Events

Admission Free

Lectures

Monday, July 17, 24, 11 a.m., Carpenter Hall, Sunset Center

Lecture, "Bach, Brahms and the 52nd Season of the Carmel Bach Festival"

Professor John Hajdu Heyer, lecturer

Monday, July 31, 11 a.m., Carpenter Hall, Sunset Center

Lecture, "A Listener's Guide to the Carmel Bach Festival Program"

Dr. Bruce Lamott

Wednesday, July 19, 26 and August 2, Carpenter Hall, Sunset Center

Lecture, "Mission Concert Program - Homage to 17th Century France"

Dr. Clifford Cranna, lecturer

Thursday, July 20, 27 and August 3, 10:30 a.m., Carpenter Hall, Sunset Center

Lectures, "The Lutheran Connection" - July 20

"The Brandenburg Connection" - July 27

"The Enlightenment Connection" - August 3

Professor Richard Janick, Dr. Alison Schwyzer, Dr. Grant Voth, *lecturers* The Gentrain Department, Monterey Peninsula College

Thursday, July 20, 27 and August 3, 4 p.m., Carpenter Hall, Sunset Center Symposia, "Mozart's *Abduction from the Seraglio*"

James Schwabacher, moderator, Albert Takazauckas, stage director

Friday, July 21, 28 and August 4, 11 a.m., Carpenter Hall, Sunset Center

Lecture, "The Mass in b"

Professor John Hadju Heyer, lecturer, July 21 only

July 28 and August 4, lecturer to be announced

The Lecture Series is underwritten in part by a generous grant from the Presser Foundation.

Special Events

Monday, July 24, 1 p.m., Carpenter Hall, Sunset Center

Virginia Best Adams Vocal Master Class Final Recital

D'Anna Fortunato, Master Teacher

Tuesday, July 25, 12 noon, Sunset Center Theater

Concert for Young Listeners

Dr. Clifford Cranna, Master of Ceremonies

A parade will assemble at Devendorf Plaza, Ocean Ave. and Mission St. at 11:30 a.m. and walk to the Sunset Center for the concert. Please join us.

The Concert for Young Listeners' has been generously underwritten by a grant from the National Pro-Am Youth Fund.

Lectures, Symposia and Special Events

Special Events (continued)

Wednesday, July 26, 1 p.m., Music Bldg. M-1, Monterey Peninsula College Community Outreach Concert of Chamber Music

> Musicians of the Carmel Bach Festival Jointly Sponsored by the Gentrain Society, Carmel Bach Festival and Monterey Peninsula College.

> > Wednesday, July 27th, 7:30 p.m., Oldemeyer Center, Seaside

Community Outreach Concert, Admission charge

Musicians of the Carmel Bach Festival

This concert has been generously underwritten by a grant from the MERVYN'S Foundation.

Friday, July 21, 7 p.m., Keck Auditorium, Robert Louis Stevenson School Summer Music Monterey Concert

This concert is the culmination of our music students' work at the music camp.

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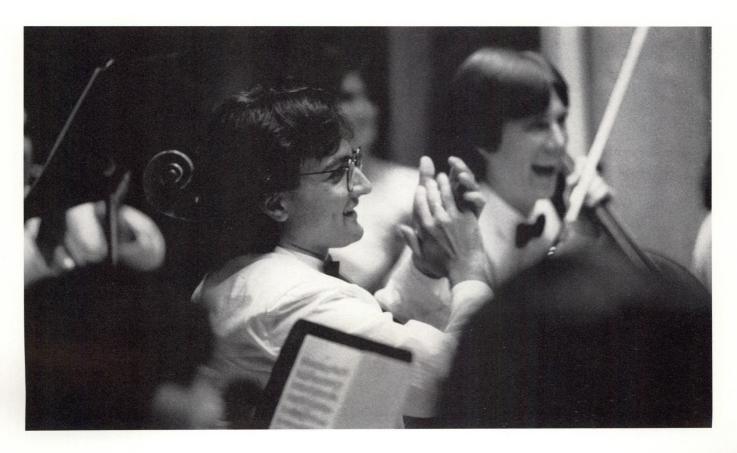
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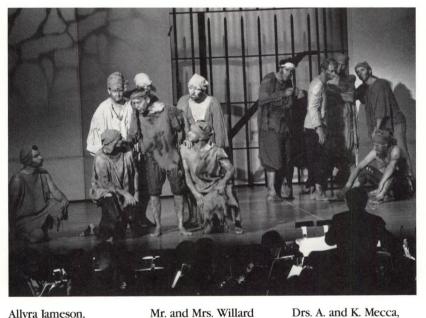
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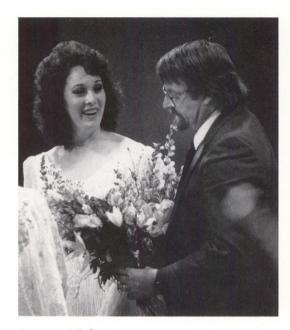
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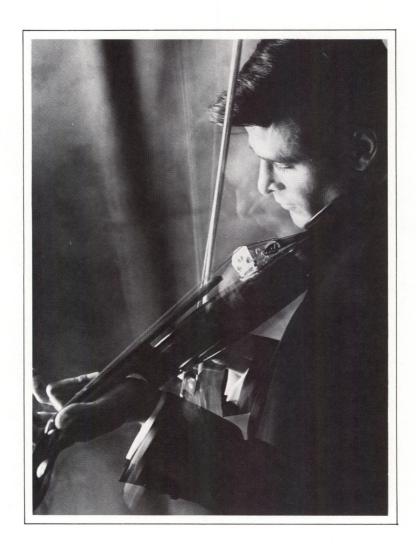
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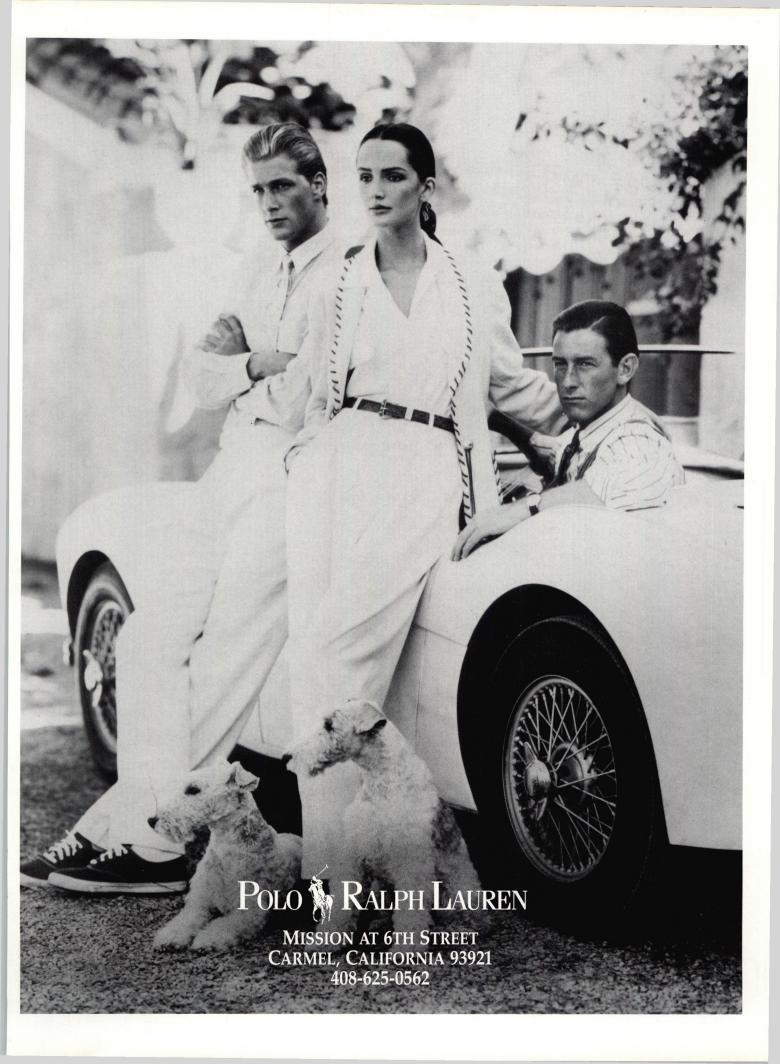
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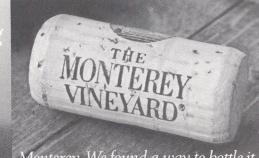




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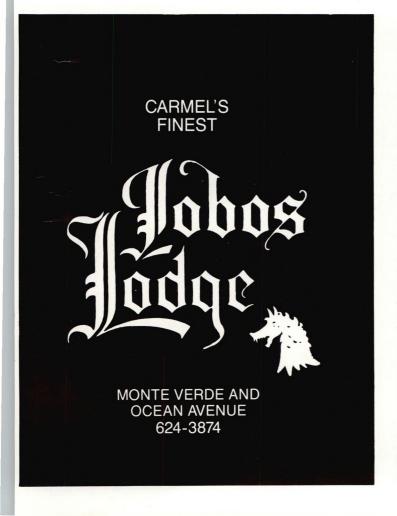
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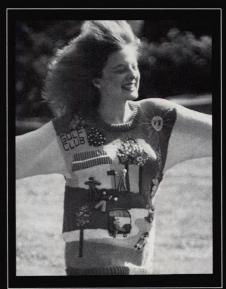
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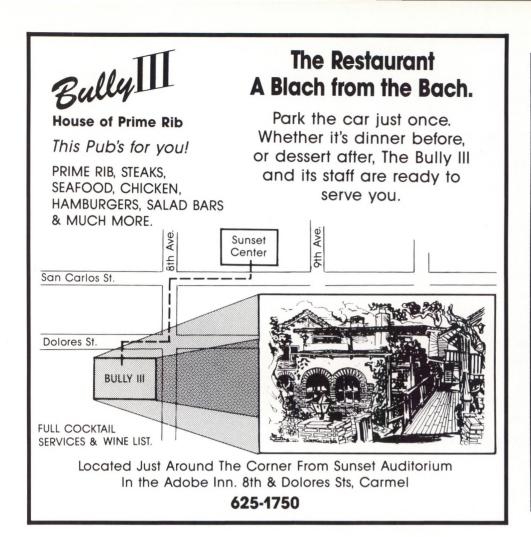
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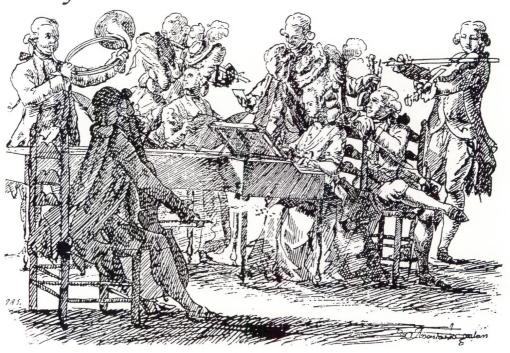
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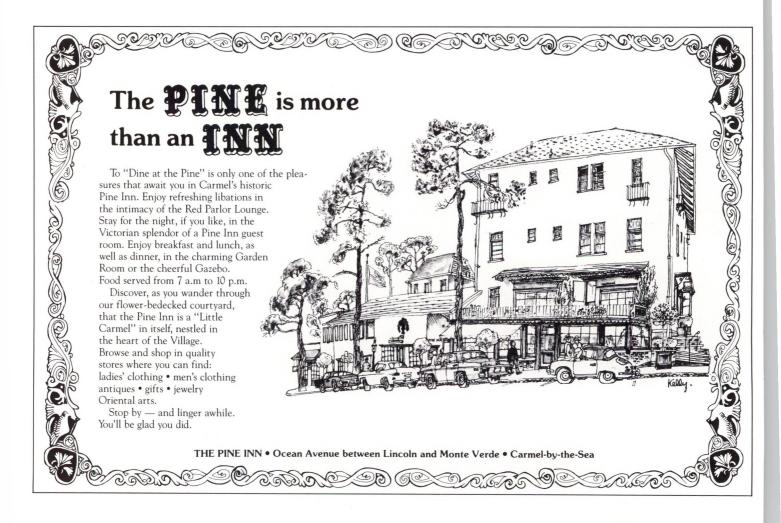


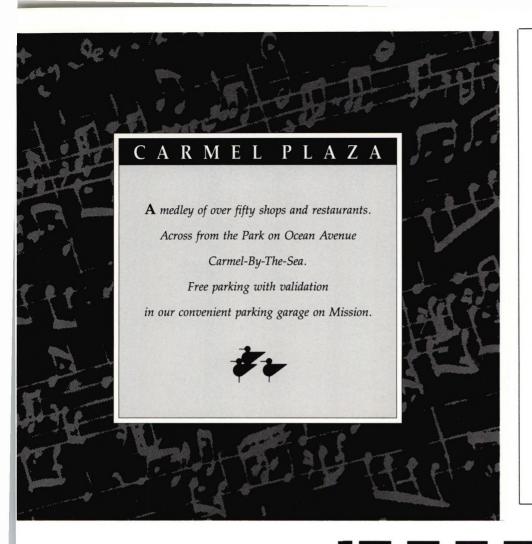
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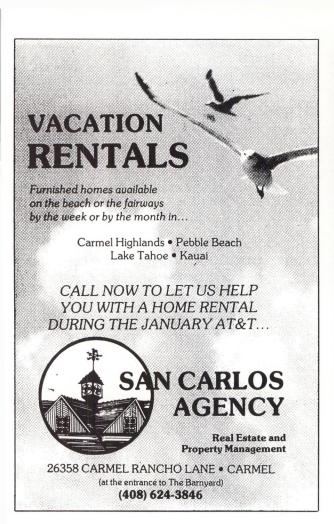
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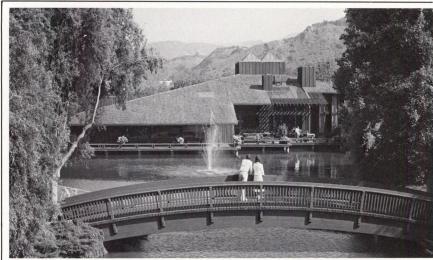
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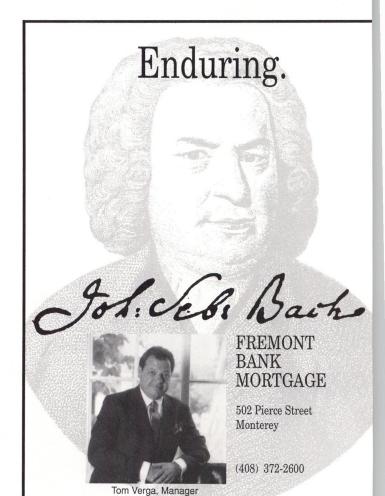
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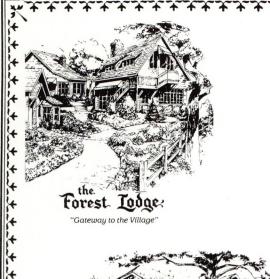


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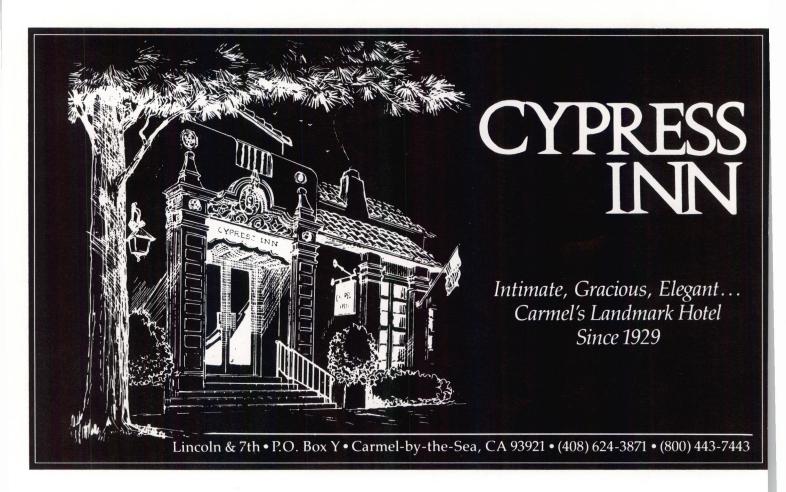
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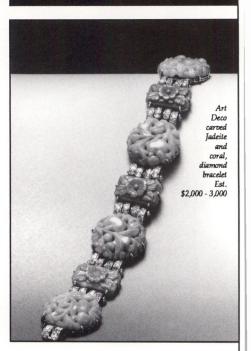


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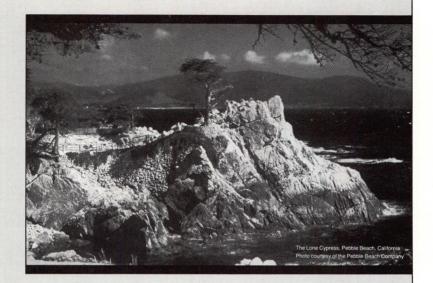
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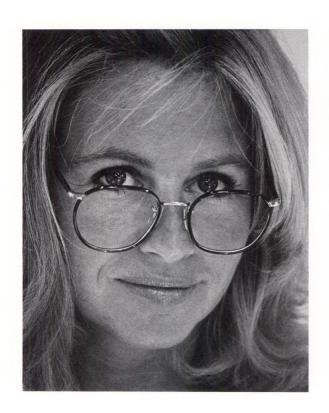
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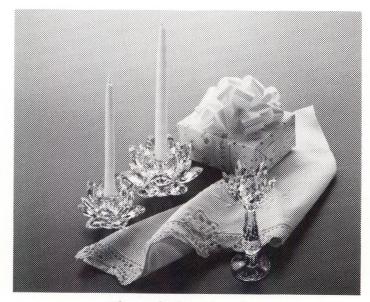
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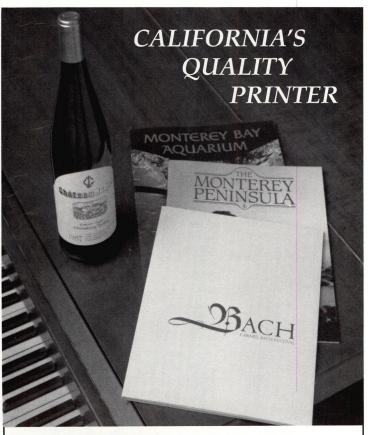
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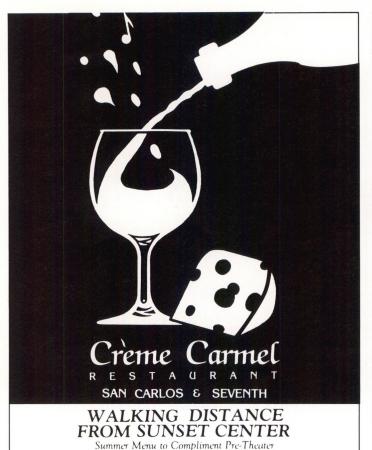
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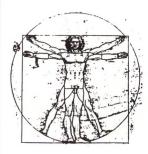
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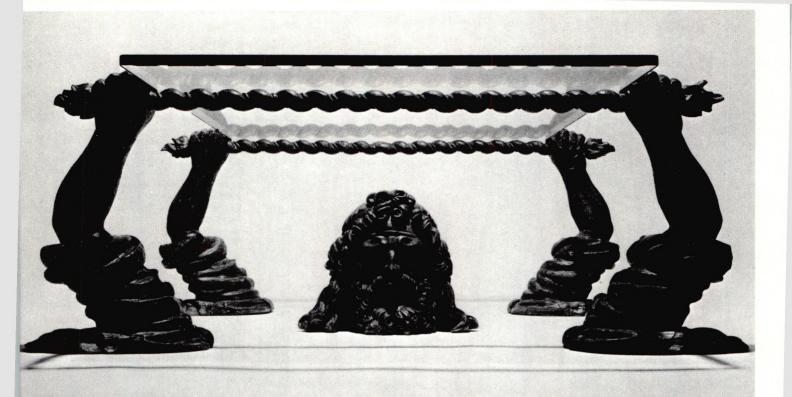
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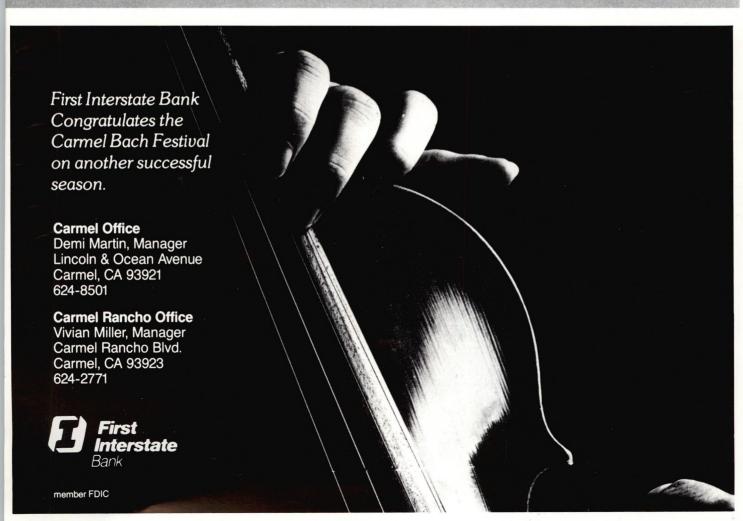


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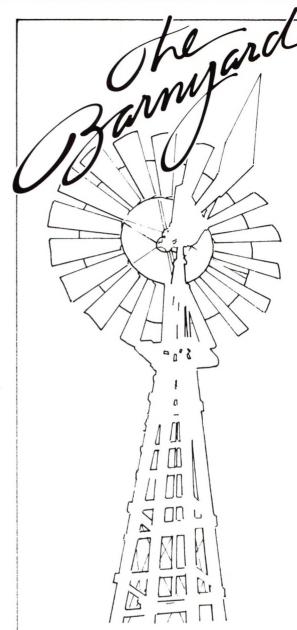
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